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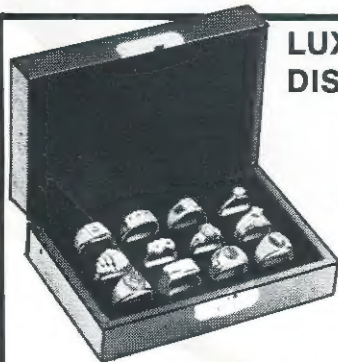
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4 FILM APES

16 THE 7TH VOYAGE OF SINBAD

26 CHRISTOPHER LEE: DRACULA

34 STAR TREK

44 THE MONSTERS OF HERCULES

52 CURSE OF THE WEREWOLF

56 CREATURE FROM THE BLACK LAGOON

62 HAMMER'S MUMMY

70 GORGO

78 THE EXORCIST SCRAP-BOOK

80 CREATUREALM



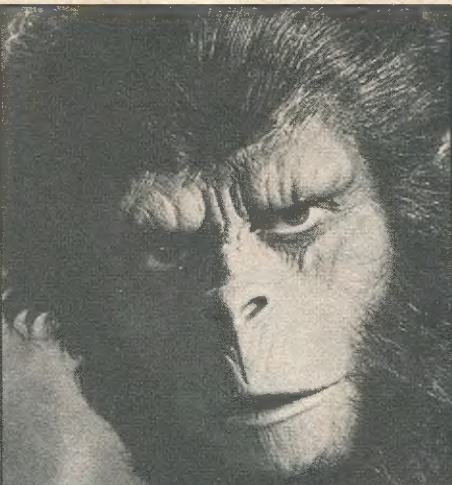
Film Apes

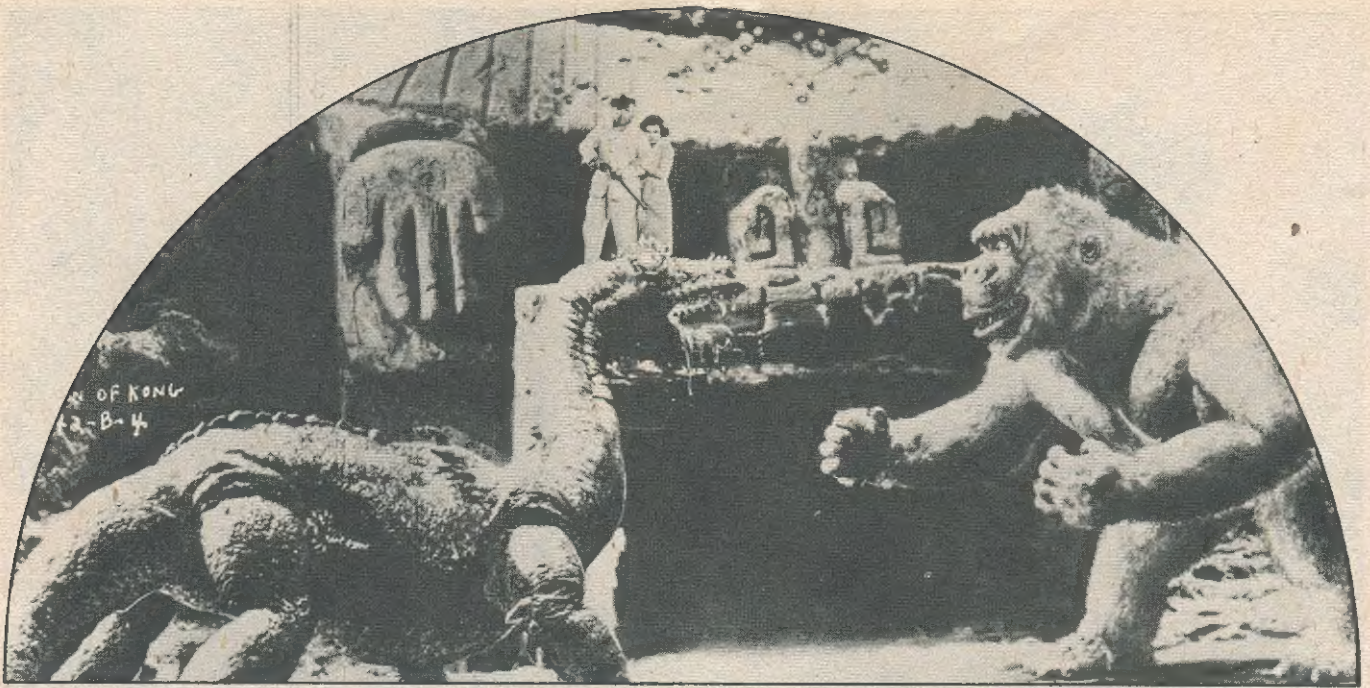
There are several basic formulae from which movies are made. Boy meet girl, boy lose girl is one. And man into ape, ape into man is another. What makes us run to the theater at the mere mention of a hairy beast? What is the appeal of the monkey on celluloid?

As early as 1908*, silent filmmakers were REVERSING DARWIN'S THEORY (a film also known as the DOCTOR'S EXPERIMENT) and having scientists turn men into apes. A further standard was set in 1913, when the first fair damsel was kidnapped by a humanized baboon in BALOO. Soon Hollywood was not only trading bodies but changing minds as well! GO AND GET IT in 1920 had Lon Chaney's ape body given a criminal brain! And *it* had revenge on its mind!

Producers began to realize that monkeys meant money, and altered their ad campaigns accordingly. THE WIZARD, in 1927 was one such simian film, and LOVE LIFE OF THE GORILLA, by Curt (DONOVAN'S BRAIN) Siodmak, must have been something to see!

Even Broadway was not immune. A hit comedy in the early twenties was the GORILLA, which was subsequently made into a film not once, but twice in a four year period! Actually, it was a long vaudeville routine about two wise-cracking detectives on the trail of a mysterious murderer... unaware that it's their pet ape who has been killing people left and right! And who turns out to be a human in disguise! As a movie, this simple idea was made unique by some of the best photography and lighting of the twenties! Additional class was





The SON OF KONG protects Robert Armstrong and Helen Mack from a sea serpent.

supplied by the then up-and-coming actor Walter Pidgeon, in the first *and* 1931 versions! Darryl Zanuck altered the play even further just eight years later in order to include the zany antics of the Ritz Brothers. (Kind of a poor man's Marx Brothers...)

Great Apes of literature were not ignored either! Two early adaptations were made of Poe's *MURDERS IN THE RUE MORGUE*. Besides the 1914 silent version, there was a 1932 production under the artistic control of such greats as Robert Florey and John Huston, not to mention a cast that included Bela Lugosi and Arlene Francis! While well-made and exciting, this tale of murder-by-ape was certainly not new to the viewing public (remember *THE GORILLA*?), but it still hadn't tarnished or become less popular!

Live apes were not the only key to success! We also had *monkey parts* and *disguised gorillas*! In fact, the classic *MONKEY'S PAW* was made three times before 1933! Even the great directors couldn't resist the ape temptation. German genius Erich Von Stroheim had a beautiful *robot* kidnapped by an ape, while internationally known adventure creator, Raoul Walsh, produced the *MONKEY TALKS*, the tender tale of a midget who impersonated a monkey to save his love from a killer chimp.

What could the attraction of film apes be? They're half man...half beast...a subtle mixture of the emotions of one with the brutal power of the other?

"He was a King and a God in the world he knew, but now he comes to civilization, merely a captive, a show to gratify your curiosity..." What makes KONG the *king*?

Well initially, it helps being the biggest ape of them all! Fifty feet high with a six foot smile! And his fame has spanned four decades! Even today's

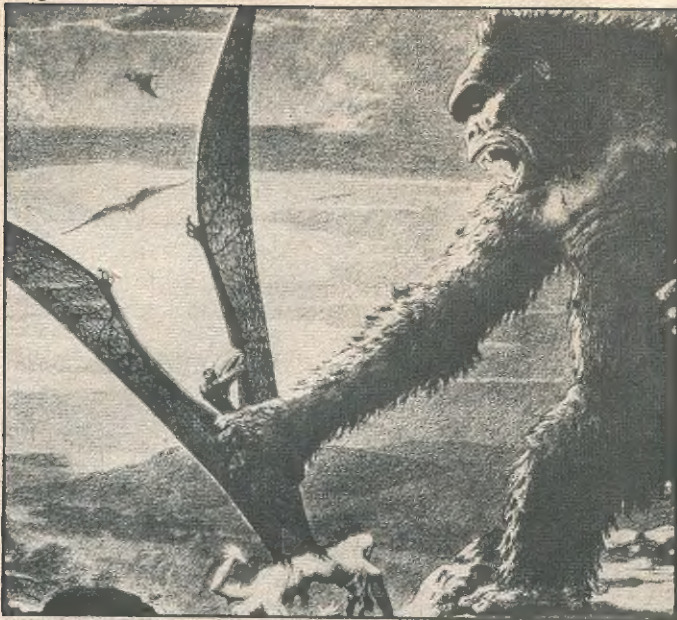
jaded filmgoer can't help but be awed by the film's stunning effects and tight story. As a matter of fact, a showing of the film on the University of Bridgeport, Connecticut campus last year nearly started a riot and caused two arrests! KING KONG was seen as a racist motion picture!

And to think it was originally planned as a semi-documentary travelogue! A look at the geniuses behind the property, Merian C. Cooper, an ex-newspaperman, and Ernest Schoedsack, an ex-cameraman, might give us a clue as to why they chose to film the story of "a monster...surviving seven million years of evolution...crashing into the haunts of civilization...on the talking screen...to stagger the imagination of man!"

In Cooper's previous films, *CHANG* (1927 the African word for elephant) and *THE FOUR FEATHERS* (1929), he had worked with apes and was intrigued by their nearly human expressions. Besides, the public's imagination had already been fired by the court battles of Darwin and the street corner debates on evolution. So why not tell the story of an ape in love with a woman?

Why not indeed, answered the studios, and *KING KONG* was made. Based on the picture's success, a decision was made to get KONG a son before the Christmas of 1933. So, in a light, but honest and appealing sequel, *SON OF KONG* was found. He was a twelve foot tall clown, an albino gorilla no more deadly than a teddy bear! Except when antagonized by one of the many monsters on his father's island.

The film has many fine touches, one of which occurred at the very beginning when KONG's discoverer, Carl Denham, was being sued by most everyone in New York for damages incurred by KONG. (Who cleared KONG up off the sidewalk, anyway?) So the intrepid Carl travels back to Skull Island, the original home of the ape monster, to



Before and After. A pre-production sketch showing how the Kong-Pterodactyl fight would look on-screen. Below: The same scene as it appeared in the finished film.





Rare behind-the-scenes still from KING KONG. Technicians ready the camera for Kong's entrance.

find the secret diamond treasure hidden there-upon. (What secret diamond treasure? Don't you know that *every* uncharted island has a secret diamond treasure?) Once back on Skull Island, Denham finds little KONG trapped in some quicksand. After freeing the big-little ape, he becomes attached to Denham. And after many battles with assorted monsters, the Son of Kong, named KIKO, pays the cost of his own life by holding Denham and the treasure above a roaring sea when earthquakes cause Skull Island to sink.

Is this the end of KONG?!? Well, not really. The name itself would wait until 1963 for revival, but Hollywood was ready, willing, and ape(le) to create as many replacements as possible.

NABONGA arrived in 1943 along with the good company of ex-ape man, TARZAN himself, Buster Crabbe. It came from the Belgian Congo where a young girl had crashed years before with her father's stolen goods. NABONGA was good enough to raise the girl as his own until Crabbe, as Ray Gorman, son of an embezzler, comes to retrieve the stolen goods as well as his dad's good name. The girl and NABONGA help Gorman fight off various rivals before handing over the merchandise and returning to the wilderness.

Naturally, after the ape woman, there had to be THE APE MAN and THE RETURN OF THE APE MAN (which was the sequel but had nothing to do with THE APE MAN. Both, however, starred Bela Lugosi). For THE APE MAN, Lugosi turned himself into a gorilla. In the sequel, he and John Carradine played two scientists who discover the missing link! Carradine wants to give it over to the museum, but Lugosi wants to give it a human brain! Carradine's! After the sinister operation is complete, the creature runs amok, destroying Lugosi and himself in the process.

Not to be bettered, especially with his own brain, Carradine made a lady from an ape in CAPTIVE WILD WOMAN (1943). She was a normal gal who had just one problem. Whenever she became jealous, she'd grow a beard, her hair would get yakish, her breath would get terrible, and... well, you get the picture. Although the WILD WOMAN never got to meet Abbott and Costello (who ran into a giant ape of their own in AFRICA SCREAMS) she did reappear in JUNGLE CAPTIVE and JUNGLE WOMAN, each time killing for the sake of her love...

The great black ape, NABONGA, returned in 1945 to fall into a love/hate relationship with the WHITE GORILLA. The two would eventually do battle, but secretly respected each other. Not until a girl shoots the WHITE GORILLA does NABONGA realize his loss.

But the love interest in monkey movies continued, as later that same year a safari met WHITE PONGO, who in turn met the beautiful Pam Bragdon! Naturally he brought her along while battling wild beasts and continuing a feud with a black gorilla! Finally, the handsome and intrepid Jerry Bishop managed to wound PONGO and capture him, bringing the simian to civilization.



Helen Mack and Robert Armstrong arrive on Skull Island and discover the SON OF KONG.

At the end of the forties, there was UNKNOWN ISLAND, with a giant ape, and a delicious appetizer when MIGHTY JOE YOUNG was made by the creators of KING KONG! Cooper and Schodesack were aided, this time, by the talents of John Ford as executive producer and newcomer Ray Harryhausen on special effects! The top notch cast included Ben Johnson, Regis Toomey and the ever faithful Robert Armstrong (Carl Denham). The film succeeds in aping the humanity of KONG, but is wise in not trying to match its scope. While the film is entertaining, it is far from breathtaking, a disappointment to those who expected the same vibrant thrills of KONG!

Three times during the fifties, fictional teams searched for the ABOMINABLE SNOWMAN: Rock Madison tried his best to snare the MAN BEAST, a team of Japanese explorers discovered the HALF HUMAN, while the great Peter Cushing and Forest Tucker were snowballed by THE ABOMINABLE SNOWMAN OF THE HIMALAYAS.

Thus far, we have seen men dressed as apes,



MIGHTY JOE YOUNG is captured and brought to a nightclub in Hollywood, where he is bullied by a strongman.



An unconscious Kong is balloon-lifted to do battle with Godzilla in **KING KONG VS. GODZILLA**.

midgets disguised as chimps, and gargantuan gorillas on the rampage. Would you believe, next, a *woman* getting away with murder while dressed as a gorilla? Would you believe the distinguished Ann Bancroft in a monkey suit? Well then, how about Lee J. Cobb, Cameron Mitchell, Lee Marvin, and Raymond Burr chasing after her? It all happened when there was **A GORILLA AT LARGE** in 1954.

Meanwhile, across the Atlantic, it took England twenty-seven years to catch up to us. But in 1960, they took the locations of **GORG**, added an "A" to **KONG'S** name, creating...a "B" movie!

KONGA is the pet chimp brought back from Africa by an English botanist (played by Michael Gough). Among his many exotic plants, Gough finally devises a growth serum which he tests on the small monkey! **KONGA** immediately grows to gorilla proportions! The doctor is understandably happy, but when his colleagues reproach him for tampering with nature, he goes insane! He hypnotizes the innocent ape into killing two people: A rival botanist, and the boy friend of Sandra, a young student with whom he is in love. Martha, Gough's wife, becomes mad with jealousy, and gives **KONGA** an overdose of the growth serum. This sets the stage for a laboratory fire, her own death, Sandra being pushed into a man eating (or in this case, a co-ed eating) plant, and the now huge-and-still-growing **KONGA** carrying the doctor off in one massive fist! Riddled with bullets as it walks the streets of London, **KONGA**, in pain and confusion, hurls the doctor to the ground and promptly dies, returning to his original chimp-size.

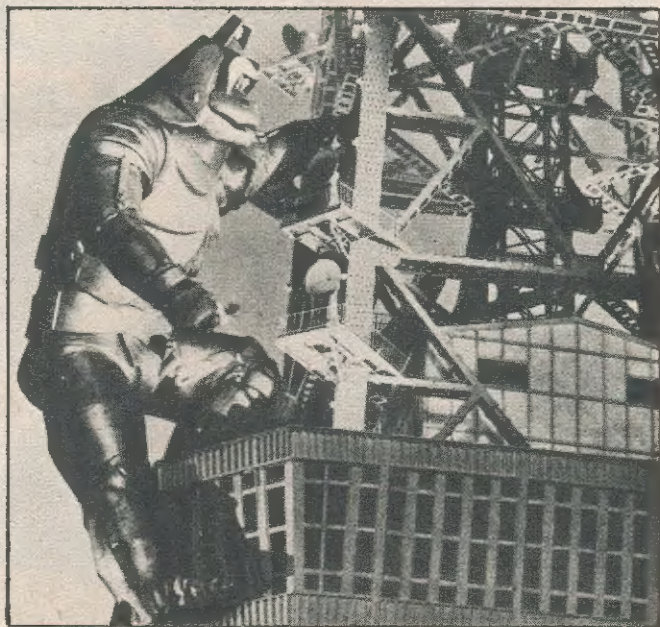
Also in 1960 came a silly look at how an ape man would adapt to the twentieth century. In **DINOSAURUS**, the neanderthal man was just *one* of the prehistoric discoveries made by an American engineer (a Brontosaurus and a Tyrannosaurus were the other two finds), but critics agreed the entire film was created for a Cro-Magnon intellect. The cave man's reactions ranged from pie-in-the-face slapstick to sly satires on modern society.

Greg Martell, as the perplexed throwback, got great reviews, but the rest of the film fell flat on its boring face!

"Boring" by the way, is one accusation you can't level at **KING KONG VERSUS GODZILLA**. It was camp, stupid, childish, and slapstick...but hardly *boring*!

The sight of these two great behemoths having it out on Japan's Mt. Fuji was an unsophisticated joy! Watching **KONG'S** roundhouse swipes or his ramming a tree down **GODZILLA'S** gullet is enough to keep juvenile audiences content!

The story revolves around ace U.N. correspondent Eric Carter, reporting that, firstly, there are giant icebergs making their way toward Japan, and that secondly, scientists have uncovered rumors of a mysterious "God" on a South Sea island. Frozen in ice, where he was left in **GIGANTIS THE FIRE MONSTER**, **GODZILLA** manages to escape his frozen prison to wreak havoc in Japan! Meanwhile, the Island god is captured and brought to Japan. This is, not sur-



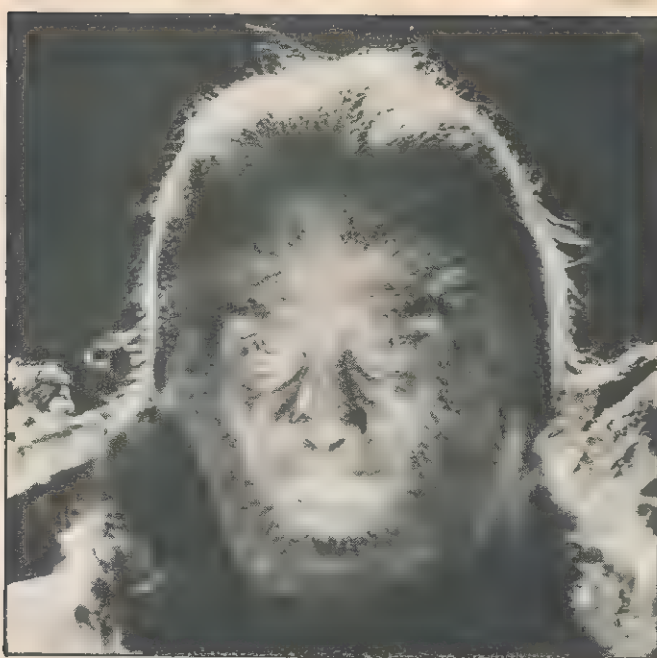
The mechani-Kong climbs Tokyo Tower at the conclusion of **KING KONG ESCAPES**.

prisingly, **KING KONG**! Sensing **GODZILLA'S** presence and itching for a good fight, **KONG** goes forth to do battle!

There is some grand destruction until the two meet at Mount Fuji and slug it out. Until, finally, they fall over a high cliff into the sea below! **KONG** rises from the depths, victorious, and swims home! (At least that's how it ended in America. Two editions were filmed, and in the version shown in Japan, **GODZILLA** emerges triumphant!)

KONG'S next oriental adventure, **KING KONG ESCAPES** was made in 1967 and had **KONG** found alive on an island by submarine Captain Nelson and the lovely Sue, a delightful damsel rescued by **KONG** from a Gorgosaurus.

Meanwhile, the evil Dr. Who is completing his robot, **MECHANIKONG**, who digs up the Arctic in search of radioactive metals. At the same time, the twisted Madame Piranha, **MECHANIKONG'S** boss, learns of the discovery of the real **KING KONG**, so



The featured beast of CAPTIVE WILD WOMAN.

to capture him, she kidnaps Sue!

KONG chases his girlfriend to Tokyo, and the final battle between ape and robot occurs atop the giant Tokyo Tower! Madame Piranha, in a burst of repentance, destroys the robot's mechanism, Dr. Who destroys her, and KONG destroys him!

And the critics destroyed the movie. Which is not surprising, as critics like classic film monsters to be treated with respect.

Respect and quality were the key words when the classic apes of film history were joined by, not just a gorilla or two, but by an entire PLANET OF THE APES! And its sequels BENEATH THE PLANET OF THE APES, ESCAPE FROM THE PLANET OF THE APES, CONQUEST OF THE PLANET OF THE APES and BATTLE FOR THE PLANET OF THE APES.

The five part, ten hour epic is a landmark of

Bela Lugosi as the poor unfortunate who turns himself from man to THE APE MAN.



filmmaking! The original film is already considered a classic!

As almost everyone knows, it is the tale of Commander Taylor and his spaceship crew crashing through a time warp onto a mysterious planet where the apes rule and man is the hunted beast! After a colorful and remarkable adventure, marked with obvious irony and satire, Taylor discovers that he has landed not on an alien world, but on earth of the future, a world that was devastated by man himself.

So while PLANET OF THE APES is simply a variation of the human/ape theme, the power and beauty of the film created something unique. The humor and witty dialogue of Michael Wilson, combined with the strong plotline by Rod Serling, aided Director Franklin Schaffner (Patton, Papillon) in making this memorable masterpiece.

And to its further credit, producer Arthur Jacobs supplied his series with a definite beginning, middle, and conclusion! After the complete destruction of Earth at the end of BENEATH THE



Bela Lugosi shows off his trained gorilla to a circus crowd in MURDERS IN THE RUE MORGUE.

PLANET OF THE APES, no one was expecting the brilliant plot twist and touching script of Paul Dehn for ESCAPE FROM THE PLANET OF THE APES!

As KONG came from Africa to meet his fate, Cornelius the chimp and his wife Zira come from the future to Earth of 1973. Man's distrust and hate toward the harmless ape couple make the audience wonder exactly who is the beast!

The poor duo is murdered, leaving behind their child, Caesar, who is raised by a circus owner. Growing to adulthood, Caesar leads the domesticated apes of 1990 in a revolt against their human masters.

In BATTLE FOR THE PLANET OF THE APES, the remaining radiation-scarred humans travel across the plains from cities destroyed by the ape-revolt, and attack the monkey cities that have sprouted. The apes defeat the mutants and consequently subjugate mankind. Which brings us full circle to where PLANET OF THE APES began!



Big Ben looks on as KONGA carries Michael Gough through the streets of London.

And now there's a CBS PLANET OF THE APES, starring Roddy McDowall!

After PLANET OF THE APES, viewers were left with TROG (1970). This terrible film, starring Joan Crawford, told of yet another missing link. It was pure trash! Better was the tongue-in-cheek Burt Reynolds' film SKULLDUGGERY!

Then John Landis, a twenty-two year old film buff, came out of nowhere and, in one night, wrote the screenplay for this year's winner of the TRIESTE SCIENCE FICTION FILM FESTIVAL, a film called SCHLOCK!

SCHLOCK, by definition, means "shoddy merchandise," and is a film best described as a cross between KING KONG and Woody Allen.

It begins with the Schlockthropus thawing after having been frozen while leaping over a crevasse to grab a banana during the ice age! Awakening in a California cave, he goes on a spree of banana killings, dropping all the bodies in a field next to empty banana peels! There are finally so many corpses that a radio station announces a contest for the listener who comes closest to guessing the exact body count.

SCHLOCK does his best to adapt to his new world. He goes to the movies, only to be frightened by two dinosaurs on the big theater screen. Later, he drifts into a bar where a blind pianist teaches him to play Boogie-Woogie.

Soon, he is able to interact with his fellow



Robert Armstrong bandages the finger of the SON OF KONG after the giant ape suffered a wound in defense of the adventurers.



A pre-production drawing that shows KING KONG disassembling New York in search of Fay Wray.



The monkeys revolt! Roddy McDowall [foreground] leads the CONQUEST OF THE PLANET OF THE APES.



Kim Hunter as Dr. Zira from PLANET OF THE APES.



Maurice Evans as Dr. Zaius from PLANET OF THE APES.



Roddy McDowall as Cornelius from PLANET OF THE APES.

beings on their level. He helps children go to the public washrooms. He goes so far as to pour milk over the head of a man sitting in front of him at a KING KONG showing.

But, as fate would have it, he is unlucky enough to fall in love with a blind girl who thinks he is a dog. She even prods him into fetching a stick! Love finally destroys the poor creature, for after he kidnaps the girl from a dance, the police corner and completely wipe him out.

Why did this comedy ape film win an award over the other excellent science fiction features? Maybe because through the ape we see and learn something of ourselves. When KING KONG and SCHLOCK are destroyed; when the apes seem to be taking over the planet; filmmakers may be telling us "watch out!"



Charlton Heston and Linda Harrison are prisoners of a militant gorilla in PLANET OF THE APES.

The Seventh Voyage of Sinbad

"Who's the most remarkable, extraordinary fellow? - Sinbad the sailor!" And Hollywood has accepted this as a fact of life, whether the sailor was Max Fleischer's cartoon character, Bluto, or the charmingly suave Douglas Fairbanks, Jr., or the intrepid Kerwin Mathews. But how remarkable would a sailor be, even Sinbad, if he didn't have a monster or two to dispose of? It remained for a man named Ray Harryhausen (the Michelangelo of "special effects" animation) to create the most fantastic and captivating voyage ever undertaken by Sinbad the sailor.

THE SEVENTH VOYAGE OF SINBAD tells of the evil magician, Sokurah (Torin Thatcher), and his encounter with Sinbad (Kerwin Mathews), as the sorcerer strives to possess a magic lamp inhabited by a less than awesome genie (Richard Eyer).

The film begins, interestingly enough, in the middle of Sinbad's sixth voyage. In an attempt to dispel the clouds of war gathering between his fair city of Bagdad and belligerent Chandra, Prince Sinbad has journeyed to the foreign land and returns with its princess, now his betrothed. Blown off course by a storm, the ship's supplies nearly gone, Sinbad lands on a desolate isle in the hopes of finding food and water. While gathering the necessary provisions, Sinbad comes across the sorcerer, Sokurah fleeing from an enraged cyclops. Sokurah succeeds in diverting the fifty-foot tall monster with the aid of a magic lamp stolen from the one-eyed giant. Meanwhile, the frightened crew returns to the ship. Still, the infuriated monster does manage to recover his precious lamp after capsizing Sinbad's rowboat with a boulder. Accompanied by the empty-handed Sokurah, the crew resumes its voyage to Bagdad.

Sinbad's homecoming and eventual marriage are celebrated in grand fashion with the magician

providing an evening's entertainment, the most "exotic" dance of all time. Sokurah calls forth a homely maid-servant, Sahdi, and a deadly cobra: He proceeds to magically transform them into a single undulating mutant. But the evil sorcerer's spells do not stop with mere enchantments.

After being denied passage back to the Isle of Colossa, Sokurah hatches a villainous scheme. During the night, he shrinks Sinbad's fiancée, the Princess Parisa, (Kathryn Grant) to the size of a china doll. Sokurah next convinces Sinbad that the only way to avert war and restore his six-inch sweetheart to her true size is through the power of a potion made with an enchanted eggshell found only on The Peaks of Colossa. Thus, Sinbad agrees to embark on his SEVENTH VOYAGE, with Sokurah as his guide.

Finding it difficult to raise a willing crew, Sinbad must gather condemned prisoners to man his ship. This move proves near-fatal for, mere days into the journey, the cutthroats mutiny against Sinbad and his loyal followers. Fate intervenes, however, as, during a storm, the mutinous crew collapses under the deafening wail of the witch-like Sirens, and Sinbad, his ears stuffed with cloth, regains command of the ship.

The Isle of Colossa is both a dream and a nightmare at the same time. Amidst the unnatural beauty of a long-dead civilization lays dark and foreboding evil. Colossa is the land of horned cyclops, two-headed rocs and the fire-breathing dragon. It is a magical land where wine bubbles from mountain streams. It is also a land of great wealth which is stored in the fabulous treasure caves of the savage cyclopes.

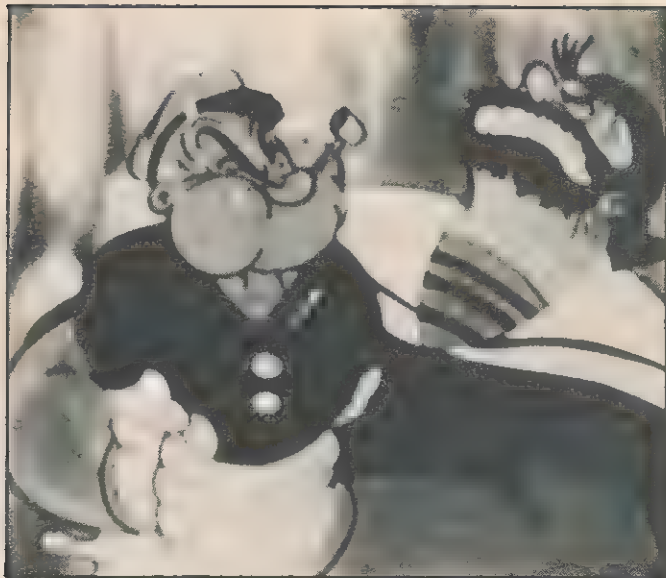
Sinbad, with the shrunken princess tucked safely away in his cummerbund, sets off to find a piece of the roc's enchanted eggshell. The magician says he'll do the same. In reality, Sokurah



The Cyclops chases Sinbad and his men onto the beach in the opening minutes of THE 7TH VOYAGE OF SINBAD.



Sinbad takes a stab at felling the awesome Cyclops.



Popeye and Bluto battle it out in the 1930's cartoon classic **SINBAD THE SAILOR**.

maroons his half-witted rowdies by a river of wine so he can search for the magic lamp. Meanwhile, Sinbad and his men are caught and tortured by a hungry cyclops. When Sokurah's quest leads him to Sinbad and his terrified crew, the magician refuses to help the prisoners.

The cyclops, who has been happily barbecuing an unfortunate captive, does not stand idly by while the sorcerer rummages through the monster's horded treasures. Driven by rage, the cyclops attacks Sokurah. This diversion allows Sinbad and the others, with the help of the tiny princess, to escape. Grabbing a makeshift torch, Sinbad blinds the cyclops, and lures the monster off a cliff and to his death. In so doing, Sinbad gains possession of the magic lamp. The sailors resume their search for the eggshell. And, after a perilous climb, they reach their goal: The nesting grounds of a huge two-headed roc. While the famished crewmen attack and devour a newly-born bird, the princess slips into the magic lamp and talks with the genie. Inside, Parisa finds the djinn to be a lonely boy whose one great desire is to sail the seas "like Captain Sinbad!" Unfortunately, he is bound to serve whosoever owns the lamp. Parisa agrees to free the genie, in due course, if he will tell her the words that summon him forth. The genie reveals this secret to the princess, hoping that she will be true to her word. Parissa carries the news to Sinbad. Simultaneously, however, the "mama" roc returns to find her baby eaten by the inconsiderate crew. In the fight that follows, Sinbad's men are killed and our hero is carried to the roc's nest, high in the mountains, unconscious, magic lamp in hand. Sokurah manages to escape in all the commotion, and kidnaps the princess, to use her as ransom for the magic lamp.

After coming to his senses, Sinbad calls forth the genie. The spirit leads the sailor to the sorcerer's lair. It is here Sinbad encounters a fire-breathing dragon chained to the wall of the cavern. Sinbad eludes the oversized sentry and confronts the waiting Sokurah. A bargain is struck. Once restored to her normal size, the princess will be

exchanged for the magic lamp. Sokurah completes his part of the transaction, but Sinbad refuses to surrender the lamp until he and Parissa are safely aboard the ship. In a moment of demonic passion, Sokurah, angered, unleashes a skeleton warrior to battle Sinbad in a deadly swordfight. After brutal combat, Sinbad bests the hellish fiend, and, with the princess, heads for the ship and freedom. On the way out, Parissa persuades Sinbad to cast the magic lamp into a river of molten lava, for only in this fashion can Beranni, the genie, be released from his cursed existence.

This is done, and, running from the cave, the pair is confronted by a second cyclops. The monster charges, and Sinbad is forced to free Sokurah's dragon in defense. The monsters battle to the death. The fight is bloody, but the dragon is victorious. Then, at the prompting of his master, Sokurah, the giant lizard chases Sinbad and Parissa onto the beach. Unfortunately for the unsuspecting dragon, Sinbad's crew is prepared for this emergency. Using a giant crossbow, designed as a deterrent against the cyclops, Sinbad is able to skewer the oncoming monster. And, in a moment of supreme irony, Sokurah is crushed by the death-throes of his "pet".

A brief epilogue follows. Sinbad and the princess arrive onboard, met by now-mortal genie. He is immediately employed by Sinbad as the ship's cabin boy. To show his appreciation, Beranni presents the lovers with a wedding present. In a final act of mystical enchantment, the genie transports the cyclops' collected treasure to Sinbad's vessel. Thus, the treasure-laden ship sails for Bagdad with everyone safe and happy.

What differentiates Harryhausen's film from most Hollywood excursions into the Arabian nights is **SEVENTH VOYAGE OF SINBAD'S** devotion to the fantastic. In the 1940's, Douglas Fairbanks, Jr. tried to recapture the escapist spirit of his father's earlier Jazz Age classics (**THE BLACK PIRATE**, **THE THIEF OF BAGDAD**). The younger Fairbanks succeeded in reaffirming the devil-may-care hero who approaches adventure with a broad sense of the ridiculous. He gave us a hero who was dashing but superficial. And for years Hollywood saw the Arabian Nights hero and his adventures in one of two ways: made fun with (Fairbanks' **SINBAD THE SAILOR**, 1947) or made fun of (Howard Hughes' **THE SON OF SINBAD**, 1955). Harryhausen's approach was different. "The dashing figure, with smiling teeth and carefree attitude," he told us, "usually goes hand in hand with a tongue-in-cheek approach to filmmaking. This I disdain in a fantasy tale. Sinbad is an idealistic, classic, symbolic hero who should be incorruptible." His **SEVENTH VOYAGE OF SINBAD** reflects this philosophy.

Harryhausen's **SINBAD**, produced by Charles Schnee and directed by Nathan Juran, owes much more to Max Fleischer's 1936 cartoon featurette, **POPEYE MEETS SINBAD**, than to Fairbanks' or any of Hollywood's other Arabian Nights films. In terms of style, characterization, and locale, Fleischer's cartoon contains many elements found in Harryhausen's film. One significant difference is



Kerwin Mathews dodges and parrys Sokurah's living skeleton warrior.



in the character of Sinbad himself. Fleischer presents his Sinbad as a corrupt tyrant ruling over an island filled with exotic monsters and exotic wonders. This Sinbad has a giant roc and dragon as pets, and is remarkably vain. He is constantly asking the musical question, "Who's the most remarkable, extraordinary fellow?", only to have his captive minions redundantly reply, "you, Sinbad the sailor!" The hero of the film, of course, is Popeye, who stumbles upon Sinbad's island and puts the vicious brute in his place. Harryhausen's Sinbad is more like Popeye than Bluto.

The incredible two-headed Roc reprimands Sinbad and his men for killing its newly hatched offspring.

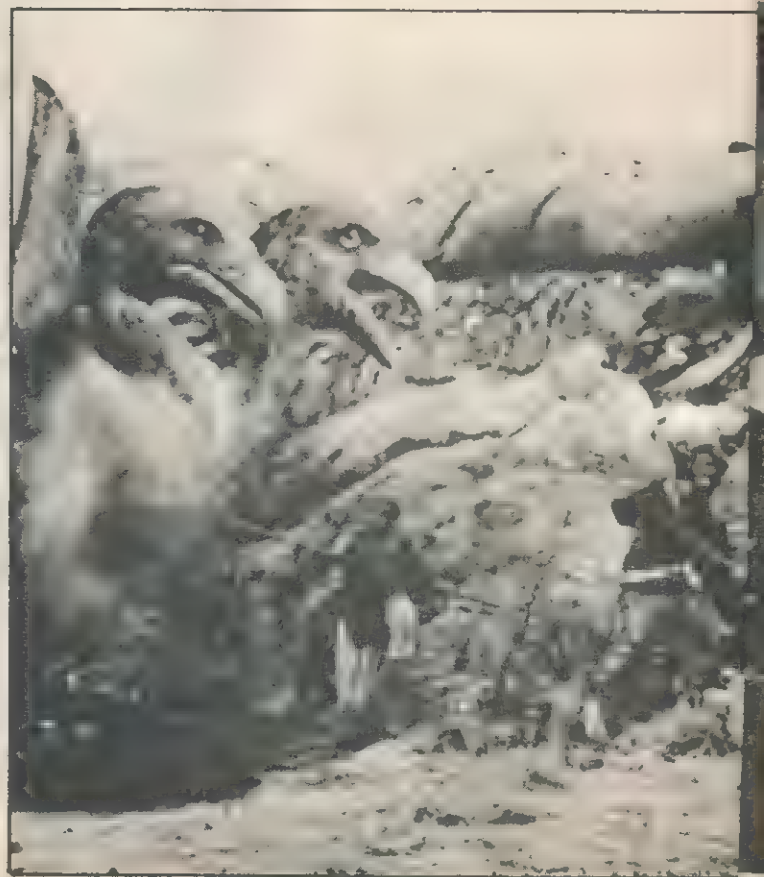


As for the production itself, released in 1958, *THE SEVENTH VOYAGE OF SINBAD* was Harryhausen's first feature-length presentation of mythic fantasy. His previous films had dealt either with prehistoric monsters brought back to life through some quirk of nature (*THE BEAST FROM 20,000 FATHOMS*, *IT CAME FROM BENEATH THE SEA*) or with inhabitants from other worlds (*20 MILLION MILES TO EARTH*, *EARTH VS. THE FLYING SAUCERS*). In *SINBAD*, Harryhausen's imagination was unleashed, and he created creatures suggesting a purely mythological heritage. The cyclops, the roc, the snake-woman, the dragon and the swashbuckling skeleton can all be seen as a creative interpretation of myth and folklore. It is just a matter of record for an animator like Harryhausen to go to his local library and research the skeletal structure of an Allosaur or a Rhedosaurus for a Dinosaur film. It is not quite so easy to come up with a cloven-hoofed cyclops. After watching *SINBAD* or Harryhausen's epic *JASON AND THE ARGONAUTS*, it is obvious that he has succeeded in distilling the visions of ancient storytellers into miniature table-top models.

About these models and his special effects wizardry, countless times in countless interviews Mr. Harryhausen has been asked to reveal the secrets of his craft. And countless times Mr. Harryhausen has respectfully refused to divulge any of his classified techniques. What he has revealed, fortunately, is enough to satisfy all but the most dedicated "animation" buffs.

The main thrust of Harryhausen's technique stems from a form of animation which employs three-dimensional models instead of flat, cartooned drawings. In this type of filmmaking, miniaturized scale models of each creature are designed. Each has, inside, a fully-jointed metal skeleton that can be posed and will hold any position into which it is placed. Covered with foam and sponge rubber muscles, and coated with liquid latex "skin" and artificial fur, these models are photographed a frame of film at a time. Between frames, Harryhausen moves each limb of his foot-tall models a fraction of an inch. When the finished film is projected on-screen, the stop-motion monsters give the illusion of movement. This process is long and involves tremendous knowledge of anatomy and the fluid nature of motion.

Although the basic technique of stop-motion animation has not changed much in the thirty odd years between such films as *KING KONG* and *SINBAD*, there have been improvements in both



Sinbad and his men kill a baby Roc for food.

The dragon makes a last-ditch attempt at killing the men of Sinbad, before collapsing on the beach.



The guardian to Sokurah's cave: A fire-breathing dragon!

the actual construction and photography of the miniature monster models. For one thing, the models now appear more realistic. The early work of KONG's creator (and Harryhausen's mentor) Willis O'Brien, reveals crude and unsophisticated model construction. In films like O'Brien's *PRE-HISTORIC POULTRY* (1917) or *THE LOST WORLD* (1925) the greatest problem was just to get the little figures to move no matter how jerky their motions. By the time he filmed *KING KONG* (1933), O'Brien had refined his technique, enabling him to present expressive and sophisticated animation sequences. In recent years, however, the use of new synthetic compounds and modeling techniques has vastly improved the quality of the models themselves. The added dimension of color photography has allowed animators like Harryhausen to bring a truly lifelike quality to their creations. Indeed, for *SEVENTH VOYAGE OF SINBAD*, Harryhausen, feeling the public would associate the word "animation" with more familiar form of cartooning used in *BUGS BUNNY* and *POPEYE*, coined the term *dynamation*, to describe this special form of animation.

Harryhausen's work on a film usually begins with sketches of creatures in various situations or "gags." In the case of *SINBAD*, Harryhausen's original notes and drawings were then translated into a completed script. The live-action scenes featuring the actors were photographed, and then the special effects work was turned over to Harryhausen.

The most difficult (and most impressive) animation occurs, of course, when a live actor comes in physical contact with a photographically enlarged model. The most impressive example of this sort can be found in Sinbad's duel with the sword-wielding skeleton.

For the actors alone, this particular scene took a full twenty-four hours to photograph. Kerwin Mathews had to rehearse the actual fight for many long hours with master swordsman, Enzo Musumeci-Greco. Then, after getting the moves down pat, Mathews had to pantomime the fight, the skeleton itself added later by Harryhausen. Every movement was precise: Mathews' sword had to glide and stop on cue. If not, when the skeleton was added, the effect would not be at all realistic.

Once this scene was shot and assembled by a film editor, Harryhausen projected the sequence of Sinbad battling thin air on a small screen. In front of this screen Ray placed his skeleton model and a camera. He advanced the Mathews footage a single frame, moved his model an eighth of an inch to match Sinbad's motion, and then exposed one frame of film. When completed, the film showed Sinbad and the animated skeleton together, in one image, locked in mortal combat.

Although this duel is impressive, the horned cyclops has remained one of Mr. Harryhausen's most popular creations. Most critics agree that this is due to the definite human quality found in the character of the creature. Harryhausen has always felt obliged to put a touch of humanity in his animated monsters, and the cyclops was no exception. Although Harryhausen's creation might

be described as a gigantic satyr possessed of a hellish face and disposition, the savage nature of the cyclops was enhanced by his detailed expressions of rage, anguish and pain. But amidst all this depravity, the cyclops showed intelligence and brutality which made it a real and empathetic creature.

This type of analysis does not come as easily in the case of the roc, dragon, and snake-woman. The dragon is an exotic and somewhat elegant lizard; the roc is Ray's version of a monster bird. Each is an instinctive creature, hardly human, only reacting to whatever transpires about him. Only the snake-woman is an altogether different story. She had a human head and torso, tinted green, with a lizard's tail. As this creature represented Parissa's waiting woman, closeups were made not with a model, but using the real actress, her face covered with green make-up. Only in the long-shots was a miniature model used.

Although *THE SEVENTH VOYAGE OF SINBAD* has remained Harryhausen's most popular film, the animator concedes the production is flawed. It was, of course, his first film shot in color. When producer Charles Schneer decided to make *SINBAD*, this type of film was considered a marginal financial venture. Therefore, the budget allotted the film was not all it should have been, when one considers how expensive dimensional animation is. Harryhausen and Schneer often had to settle for adequate but not necessarily flawless *dynamation* sequences.

Most of these technical problems are overlooked by audiences, as Harryhausen and screenwriter Kenneth Kolb compensated for the weaknesses with exciting action sequences that keep you on the edge of your seat. These compensate for any special-effects rough spots in the production.

The one completely flawless element of the film, however, is the music. Composed by Bernard Herrman, whose first film score was for Orson Welles classic *CITIZEN KANE*, the music of *THE SEVENTH VOYAGE OF SINBAD* is exotic and suspenseful. Harryhausen has always acknowledged the importance of music in films like *SINBAD* saying, "An exceptional musical accompaniment is a 'must' for a fantasy film." Herrman's music was so well received both from Harryhausen ("His score for the picture was startling and original") and audiences (the original soundtrack album is now a collector's item selling for \$250.00), that he was asked to write the music for two subsequent Harryhausen/Schneer productions: *THE MYSTERIOUS ISLAND* and *JASON AND THE ARGONAUTS*.

Herrman's music echoes the visual excitement of Harryhausen's creations, thus giving them an added depth. After an initial screening, Mr. Herrman felt that he could contribute much to the film. He was right. How different might the skeleton duel have been without the staccatto rhythm of Herrman's score? Yet, although *THE SEVENTH VOYAGE OF SINBAD* was merely another success in Herrman's brilliant career, it proved to be a turning point for Ray Harryhausen.

THE SEVENTH VOYAGE OF SINBAD became the "sleeper" of the year. That is, a film made with modest expectations that ended an unqualified success. The studio sent Kerwin Mathews, who had made only one major movie before *SINBAD*, on tour to promote the film. *Dynamation* became an instant smash, inspiring a host of imitators (most notably a process called "Fantascope" used in *JACK THE GIANT KILLER* and also starring Kerwin Mathews). Most importantly, however, Harryhausen was now in a position of critical acceptance. The subject matter of his following films changed considerably. No longer was Harryhausen just another special effects man, merely animating sensational monsters. Now his films used the *dynamation* process as an integral part of each story. He gave his films a sense of unity not evident in earlier assignments. The budgets and amount of animation in his films increased. With Schneer, Harryhausen went on to make *THE THREE WORLDS OF GULLIVER*, *THE MYSTERIOUS ISLAND*, *JASON AND THE ARGONAUTS*, *FIRST MEN IN THE MOON*, *THE VALLEY OF THE GWANGI* and his latest film *THE GOLDEN VOYAGE OF SINBAD*. For Hammer Films, he did *ONE MILLION YEARS B.C.*, starring Raquel Welch.

To date, Harryhausen has worked miracles. He has virtually solved the problem of animating creatures in flight (evidence the homunculus in *GOLDEN VOYAGE*); of filming in wide-screen panavision (*THE FIRST MEN IN THE MOON*); and the problem of continual visual and physical contact between men and animated models (the roping sequence in *THE VALLEY OF GWANGI*).

And, ironically, with Harryhausen's latest film he has come full-circle, returning to the marvelous world of fantasy. *THE GOLDEN VOYAGE OF SINBAD* is as captivating and majestic as was his earlier *SINBAD*. There is a multitude of exotic creatures (a living masthead; a centaur; a six-armed statue; a gryphon; and an evil bat-like homunculus). The film is jam-packed with special visual effects. Harryhausen has changed the name of his process from *dynamation* to *dynarama*, adding necessary improvements in the bargain; the most obvious change occurring in the clarity to be found in the combination of live-action scenes with animated monsters. What this suggests is a continuing attempt on the part of Harryhausen and all those connected with his films to develop the art of dimensional animation and special effects to its ultimate end. For, as Harryhausen has pointed out, the major reason for making these films is that they tell a story "which could not be photographed with conventional techniques." And as his films move farther and farther away from reality, his techniques become more and more sophisticated.

Harryhausen sees the work of artists like himself as having a definite objective. "The creation of this illusion of life," he notes, "in many ways compares with the ancient alchemists in their search for producing a living homunculus. In olden days, Paracelsus was supposed to have succeeded in this direction. In modern times, O'Brien succeeded by producing *KING KONG*!" He

respects the power of an "animated villain" to gain instant affection from the audience through the beast's exaggerated movements and melodramatic circumstances. "The animator," he says, "can produce an activated personality with which an audience becomes attached. This is undoubtedly the envy of many an actor."

How do Harryhausen's associates see him? Producer, Charles Schnee, in a recent interview with Craig Reardon, said "Ray is a true professional. He is a fine human being, quite apart from being the best in his field." And Schnee speaks for everyone who has worked with Harryhausen. Ray, however, is more modest in commenting about his films and the overwhelming numbers of people fascinated by his work. "My reaction to being the equivalent of a hero or hero image is most difficult

to assess, as I doubt my profession really qualifies me for the true hero concept. It is only human to be flattered by fans asking for autographs and photos, etc., but I make the films I like to make. If they have a following of enough kindred souls, then I suppose I must consider myself a success - the job of communication has been accomplished."

Had Harryhausen stopped making films after *THE SEVENTH VOYAGE OF SINBAD*, resting on his laurels, not bothering to refine his technique, he would still be thought of as "the best." But he pursued his craft with enthusiasm and intensity. These are qualities much lacking and sorely missed in our world of today. And for this, and for films that do the art of film a great justice, we thank Ray Harryhausen.



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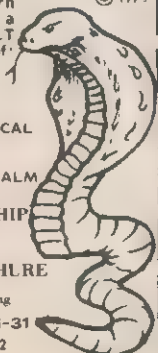
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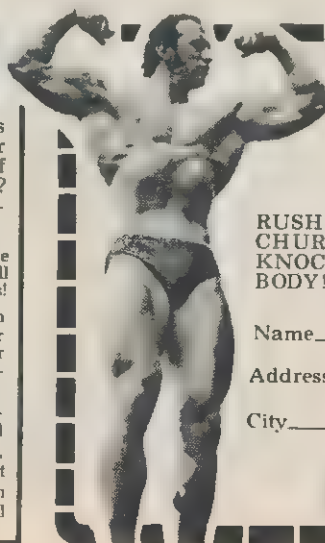
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COUNT DRACULA came leeringly to light on the American stage in the person of Bela Lugosi in 1927. No one can deny his place in film history as the actor most universally linked with the name of Dracula!

Which is too bad, in a way. His performance in the play and 1931 movie may have been in a class by themselves, but they are *not* classics. Watching the film today, one's imagination is fired by the possibilities behind the legend but one would never be frightened by the somewhat stocky and stodgy Lugosi. But the man's style was undeniable, and while better actors, such as John Carradine in *THE HOUSE OF FRANKENSTEIN* and Lon Chaney, Jr. in *SON OF DRACULA*, did their



Christopher Lee as the immortal Count Dracula.



A lovely young victim for the vicious Count. From
THE SATANIC RITES OF DRACULA.

best, it was Lugosi's portrayal that people remembered.

Until 1958, that is. Up to that time, we had twenty-seven years of Dracula films, most of them marred by poor writing, direction, acting, or budget. (And sometimes, all four of the above!)

But then an English film company known for its adaptations of radio and t.v. drama, with a flair for the unknown, hired Jimmy Sangster to write a treatment along the lines of the original novel, and engaged Terence Fisher to direct it.

The company was Hammer - a word that means to fashion or drive, to strike or build, or to trounce severely. And the film was **HORROR OF DRACULA** - which means *terror*!

Never before had a Dracula film been more threatening or frighteningly beautiful! And its success was due, in no small way, to the presence and talent of Chris Lee. At that time he was in his mid-thirties and had performed capably in thirty-six motion pictures. But no one was prepared for the empathetic power of his Dracula, which was nothing short of amazing! The total effect, of course, could not have been achieved without a proper budget and intelligent direction, but after several viewings of the film, it is apparent the sinister (almost pitiable) evil of the character could not have been maintained without Lee.

Audiences were certainly unprepared for what would follow the sight of librarian Johnathan Harker arriving in Transylvania. He has arrived to report for a job offered by the mysterious Count Dracula. The plot continued along the Lugosi lines

until Harker is abandoned by a driverless coach in front of the impressive door of Castle Dracula. That is when the clichés are broken!

Harker enters to see a menacing shadow between two pillars at the top of the stairs, which glides down to reveal...a charming aristocrat. No sombre ogre, as in Lugosi's version, but an unnervingly "normal" human being.

This thin layer of tranquility is soon shredded by the appearance and subsequent attack upon Harker by a female vampire, which sets the stage for the first appearance of the blood thirsty Dracula! He charges the girl, hurls her from Harker, and then disappears! No longer is he the suave Count, but a ferocious, snarling demon with blood oozing down his strong chin.

Harker, after this experience, tries to escape, but soon realizes that he is helpless. Fighting to control his will and maintain his sanity, he manages to find the female vampire and destroys her by driving a wooden stake through her heart! As he watches in dreamy terror, she grows old before his very eyes, assuming her true age! Meanwhile, the shadow of Dracula rises above him. The Count appears and takes his vengeance on the hapless librarian, thereby cursing Harker to the living death!

Meanwhile, Dr. Van Helsing (played by Peter Cushing), an expert on vampires, arrives in Transylvania, not having heard from his friend Harker in a long time. Tracing him to the Castle, he releases Harker's soul (with a stake in the heart, of course) thus incurring the wrath of Dracula! The Count begins his revenge by searching out the librarian's fiancée, Lucy, whose youth and beauty makes her a perfect target. Further, he stalks her brother's wife, Mina, for a change of taste!

The Count begins his demonic courtship of Lucy, and the scene of her fall into vampirism is regarded as one of the most powerful in horror history!

Her breathless awaiting of Dracula's coming is of a dream-like quality, as the doors leading to the balcony are swept open in a magical manner, with autumn leaves blowing about, amid which, Dracula suddenly appears. At the end of the scene, there is a close-up of the full moon which dissolves to the frightening sight of Lucy's corpse the next morning...

Helsing convinces Mina's husband, Arthur, after trapping and staking to death the undead Lucy, of the desperate danger existing for his wife. And their frantic dash across Europe for the final confrontation between good and evil prepares the breathless viewer for the finest finale ever filmed for a Dracula movie.

Van Helsing leaps across a massive table in Castle Dracula, tearing down huge curtains to expose the sun's cleansing rays. With a cross fashioned from candlesticks, Dracula is cornered, his corroding hand slips into the pool of light, and his face becomes a horrible mask of painful fear, melting to dust before our very eyes! Dracula dies, and a classic is born!

The critical reaction was one of disgust and wonder. But the public's response was positive

and overwhelming! **THE HORROR OF DRACULA** made eight times its original cost in less than two years! With such a good turnout, Hammer wasn't about to let Dracula stay buried!

But Christopher Lee had something to say about that! He knew what could happen to an actor if he accepted too many horror roles. Lee wanted to establish himself as an *actor* before committing himself to any more Dracula projects.

Perhaps Lee was making a cinematic statement to this effect when he agreed to act in an Italian horror spoof called **HARD TIMES FOR DRACULA** (which was released here as **UNCLE WAS A VAMPIRE** in 1963). It bombed in this country.

Hammer's response, without Lee, **BRIDES OF DRACULA** (1961), fared somewhat better than the broad Italian comedy, mainly because of the interesting situations it created. The scenes where a sorceress claws over the grave of a vampire, urging it to rise by saying "I know it's dark, my dear, but you must try," and Dr. Van Helsing purging himself of a vampire bite with a red hot poker were effective, but the entire project was crippled by the fact that it is very hard to make a Dracula film without Dracula!

Simply, it's the tale of a young man who becomes a vampire. He is kept chained in the cellar by his mother until a lovelorn lass comes by and releases him. He wreaks havoc with the ladies of the town until a good doctor creates a moonlit cross from the arms of a windmill, which becomes the fiery tool of destruction for the young blood-sucker.

During his eight year absence from the role of the evil Count, Lee remained employed through such dubious projects as **BEAT GIRL** (1959; playing a slimy blackmailer!), **TOO HOT TO HANDLE** (1960; with Jayne Mansfield, in which he was a mob gunman!) and **HERCULES IN THE HAUNTED WORLD**.

Lee constantly found himself making horror related films, anyway, so when he finished **RASPUTIN THE MAD MONK** in 1965, he was no longer opposed to repeating his most popular role, using the same sets, and working with the same cast and crew of **RASPUTIN**, for **DRACULA, PRINCE OF DARKNESS**!

And because of the reunited talents of Sangster and Fisher, the quality of this production rivaled the original! The main problem was that it **was** a sequel and there was no effective way to recreate the mystery of **THE HORROR OF DRACULA**. So the filmmakers tried to foster not the fear of the *unknown* (which is horror), but fear of the known, which is terror!

Two couples are vacationing in Carpathia, where the usual peasants sit around muttering warnings into their beer. Allan and Helen are Victorian prudes, while Charles and Diana are free of mind. Ignoring the peasants, the group takes a carriage which abandons them near Castle Dracula. There, they are met by Klove, who tells them that his long-dead master had always said to make travelers welcome. So, after a hearty meal, Klove shows the four to their rooms. The prim pair with



Christopher Lee pulls a stake from his heart in **DRACULA HAS RISEN FROM THE GRAVE**.

all their strict morals make perfect targets, and already Dracula's evil spirit is working on the hidden desires of Helen. Meanwhile, though, Klove has lured Allan to the cellar where he is brutally murdered, his bleeding body hanged above Dracula's coffin.

Upon reviving, the Count satisfies his thirst with Helen! This completes her change from a repressed woman into a wild vampire!

Charles and Diana manage to escape and flee to the monastery of Father Shandor, where they feel they will be safe. For no vampire can cross a threshold unless invited. But Ludwig, a strange old man who has dwelled in the church for years, *admits* the vampire and Helen! Terror reigns for a while; but Helen is finally captured and destroyed in an effective scene where her writhing and screaming body is held spreadeagled on a table by monks, as Father Shandor, with sad purpose, stakes her through the breast!

Meanwhile, Diana has been kidnapped by the Count, who instructs Klove to drive his coffin and



An inflicted beauty from THE BRIDES OF DRACULA. [23]

A feast for Christopher Lee! From DRACULA, PRINCE OF DARKNESS.

Diana back to the castle. Charles and Father Shandor follow in hot pursuit until they are able to shoot Klove, causing the carriage to crash and Dracula to tumble onto the frozen moat! Then, in an interesting turnabout, Shandor shoots the ice around the enraged Count so that it breaks, and Dracula meets a watery second death!

Although this was a powerful creation in itself, DRACULA, PRINCE OF DARKNESS (also known as THE BLOODY SCREAM OF DRACULA or DRACULA THREE) showcased two directorial decisions which led to Lee's recent quitting. First, they concentrated more on the secondary characters rather than investigating and developing Dracula. Too, Hammer eliminated almost all of the vampire's dialogue! This left Lee with the huge job of sustaining evil only through expressions and gesture!

He rose to the occasion, though, when DRACULA HAS RISEN FROM THE GRAVE was made in 1968. Unfortunately, the screenwriter didn't. While John Elder's basic idea was sound, his script had holes the size of which you could drive a coffin carriage through.

A monsignor visits the small town of Keinonberg one year after the death of the accursed Count. The townspeople there still haven't gotten over Dracula's bloody reign, and even refuse to enter the local church when the shadow of Castle Dracula falls on it. To make matters worse, the town priest is a quivering wreck, driven to drink by his spiritual doubts.

The monsignor forces the man to accompany him on the climb to exorcize Dracula's Castle with prayer and a large crucifix.

As the two near their destination, night falls and a storm breaks, frightening the priest until he can't go on. As the monsignor starts the rite without him, the priest stumbles into the frozen moat, wounding himself just above you-know-who. Dracula, revived by the dripping blood, takes mental control of the little man. By that time, though, the exorcism is complete and the monsignor has returned to town.





Using a make-shift crucifix, Peter Cushing destroys Christopher Lee in the brilliant HORROR OF DRACULA.

Finding himself barred by the cross from his own Castle, Dracula's wrath is absolute and revenge is planned! With the aid of the weak priest, the pair travels to the monsignor's home where he lives with his daughter, Maria, and sister-in-law, Anna. Dracula begins his plan by cursing a tavern waitress named Zena with the living death. He then orders her to bring Maria to him. Paul, Maria's boyfriend, manages to save her, but, being an atheist, is unwilling to ward off the vampire with a cross!

For her failure, Zena is destroyed, and Dracula gains entrance to Maria's room through the efforts of the priest! He sinks his teeth into her during his first visit, but upon his second arrival, finds a grim monsignor armed with a cross! But the cowardly priest is forced by the Count's power to attack the good man from behind. Mortally wounded, the monsignor manages to give Paul proper instructions on how to defeat the vampire. After so-doing, he dies.

Paul finds Dracula's lair just before nightfall, but fumbles on the proper Latin prayer, allowing the sun to set and Dracula to attack! The fiend then spirits Maria and the priest, both now under his power, off toward his Castle. Recovering, Paul follows in time to confront Dracula just as he orders Maria to hurl the cross from his door. During the ensuing fight, Maria throws the crucifix into the moat and when Paul knocks Dracula from the battlements, he's impaled on the holy symbol, screaming and spouting gore galore. Thus, is the Count destroyed...

That is, until 1969.

When critics found they couldn't degrade Lee's performance, they turned their fangs loose on the films, calling them dull and flat. The film-makers, themselves, added insult to injury by using the theme of vampirism as a vehicle for gimmicks and blood-letting.

So when newcomer Peter Sasdy was set to direct TASTE THE BLOOD OF DRACULA, he found two strikes already against him. And he certainly wasn't helped by a bad script (which had Dracula talking to himself!) and the formula gimmicks forced on him by then Hammer head, Sir James Careras. He felt the public came to see girls, so the movies had to be filled with fluttering nightgowns, naked flesh, and some stupid romance unrelated to the horror plotline.

TASTE THE BLOOD OF DRACULA is the tale of three fathers who become so bored with their lives and families, they begin to dabble in Satanism! Their growing interest ends in a black mass where they accidentally resurrect Dracula!

The fathers return to their homes, unaware of what they have done, until the Count visits their families, and takes over their children, one by one...

Suddenly, the once ordinary children become murderously active! Alice, who was slightly stupid to begin with, butchers her father with an ax, before hurling herself upon Dracula's crypt. Lucy kills her father as well, and is rewarded with the deadly kiss of Dracula.

Luckily, God intervenes and, in a rousing



Peter Cushing fires Christopher Lee in the flaming finale to *THE SATANIC RITES OF DRACULA*.

climax, Dracula falls from a height in the local church and disintegrates on an altar.

Unfortunately, because of poor production values, this effective and nightmarish story looked dull and cheap. And because Lee was not called upon to do anything more than his usual biting and snarling, he was also not taken seriously.

Which is a terrible thing, because Lee is an actor's actor. Watching him, one can see that he realizes the full potential of the awesome Dracula character, and has created a role which cannot be copied. Lee hasn't even *seen* another Dracula film. He simply read and reread Stoker's novel, and remains honest to it, in no matter what situation he's put. You might laugh at a Dracula *movie* but you cannot laugh at Christopher Lee.

So it was, as an honest attempt to return to form, Hammer offered Lee the SCARS OF DRACULA in 1970. For this one, they promised to make Dracula the central character and eliminate all ties with the previous four films.

By this time, the poor villagers of Keinonberg have had just about enough! So the men try to burn Dracula's Castle to the ground, only to discover, on their return to town, that all their women and children have been destroyed by giant vampire bats!

Some time later, a rakish youth named Paul is looking for a place to spend the night, when he comes upon a "deserted" carriage. He tries to sleep but is interrupted by a beautiful girl named Tania. She lures him to the partially-burned Castle Dracula, where a resurrected Klove offers him a bed. Too tired to refuse, he falls immediately to sleep, as he feels the warm, silken form of Tania slip into bed beside him. This leaves him completely unprepared when he awakens to find a furious Dracula brutally murdering the girl!

Meanwhile, Paul's brother, Simon, and his girlfriend, Sara, have traced Paul to the Castle, where they are greeted by a dignified Count Dracula who says he hasn't seen Paul but offers them a place to stay. For it is too late to return to the village. Simon stays in the hope of sniffing around, but Klove, smitten with pity for the young couple, begs Simon to get Sara out of there!

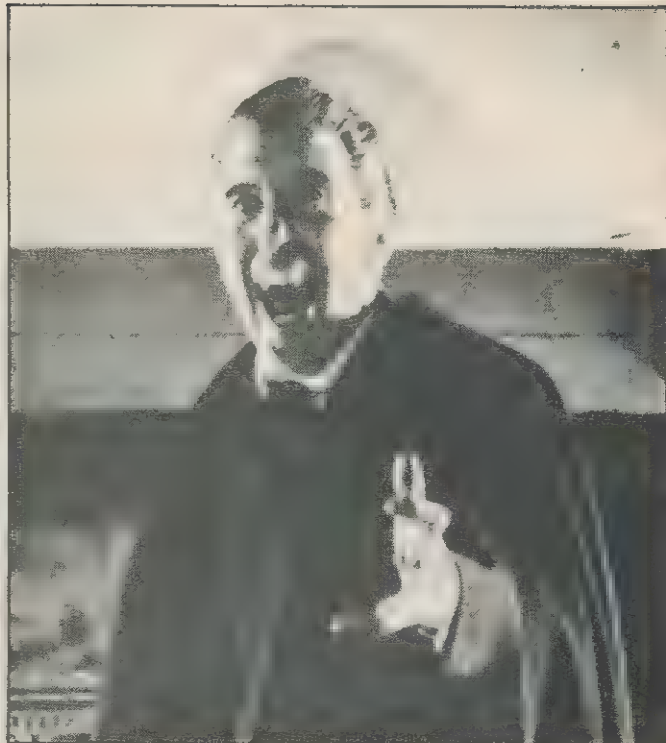
Thinking that the safest place would be the town church, Simon places Sara in the care of a village priest, returns to the castle, and finds the corpse of his dead brother!

Meanwhile, the priest is slashed to death by bats! Sara runs in terror to the castle and relative safety of Simon's arms, just in time for the final battle between the young man and Dracula.

In return for his treachery, Klove is killed by the Count, and as he prepares to skewer Paul with a metal spike during the rooftop finale, again a power other-than-human intervenes, and Dracula is electrocuted by lightning.

Although a nice try, THE SCARS OF DRACULA was not as creepy as it was violent. And because it was unrelated to the other films, it came across as a loose fantasy rather than a tight horror story.

But Christopher Lee held onto his audience and critics alike. He was still termed sinister and



DRACULA, PRINCE OF DARKNESS, snarls defiance.

powerful. He effectively conveys the loneliness of evil; the element of sympathy that keeps you interested and watching.

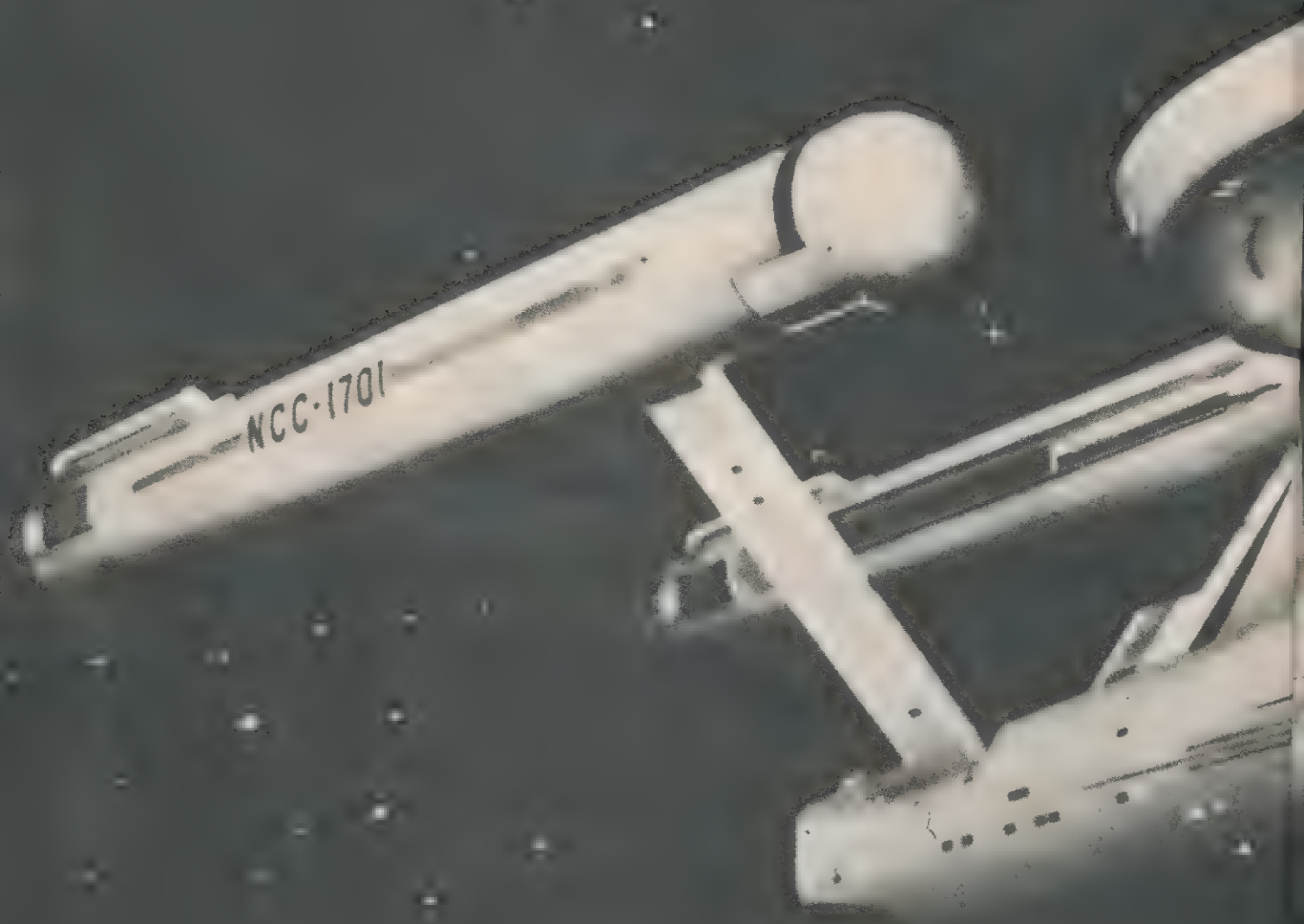
The studios always made a profit on Dracula films, but they see no reason to spend any more time or money than is absolutely necessary. The writers try hard to come up with fresh ideas, but somewhere between script and screen, the story gets lost.

The next opus, DRACULA A.D. 1972, is not a terrible movie. It's fairly well acted and directed. But Dracula deserves more. The film has a plotline not unlike that of a Saturday morning cartoon show, with a rock group run by Johnie Alucard (a direct swipe from Lon Chaney's THE SON OF DRACULA: try spelling that last name backwards!) who, for kicks, holds a black mass in an abandoned church where Dracula is revived for the sixth time.

Unfortunately, Dracula was not allowed to react, adapt, or develop to or in his new environment. He remained in a church throughout the picture, as though afraid he would be hit by a truck if he went out. The character was not treated with respect or even common sense, and was, for all intents and purposes, merely a prop used to further the story.

Eventually, Dracula is tracked down by a descendant of the original Dr. Van Helsing and is forced into a pit lined with wooden stakes.

Which brings us to the present. We have watched Dracula go from a thrilling individual to a meaningless pawn. Hammer has finished work on what Lee vows will be his last Dracula film, THE SATANIC RITES OF DRACULA. He no longer feels creative satisfaction with the part. And while Hammer may not have taken the route Lee wished for the series, they have left plenty of room for further adventures of the most popular character in horror history!



Star Trek



"Star Trek" - two simple words which conjure up pictures of vast futuristic technologies and thrilling adventure for hundreds of complacent television addicts the world over. But, more importantly, they are two words which serve to illustrate that a good idea does not necessarily mean a successful idea.

It all started six years ago, when NBC decided to give Gene Roddenberry's new science fiction



series, STAR TREK, a niche on nationwide television. The series pilot, a two-part extravaganza concerning the plight of castaways stranded deep in interstellar space, was called "Menagerie", and set the stage for one of the most talked about and over-rated programs in contemporary television history.

In looking over television's previous science fiction series, it is not difficult to understand why STAR TREK received such unanimous praise from an impressed viewing audience. In a medium that, for years, was content to create flat, boring "space operas" (like MEN IN SPACE, CAPTAIN VIDEO and LOST IN SPACE), the more realistic characters in Roddenberry's project were a welcome relief. No longer were people forced to sit through science fiction programs which substituted rocket ships for horses and ray guns for blazing six-shooters. No longer did audiences have to suffer along with the petty plots of such childish programs as TOM CORBETT, SPACE CADET or ROD BROWN OF THE ROCKET RANGERS (which starred a young Cliff Robertson). The story lines for these shows made the scripts for the worst of the old Republic movie serials read like Hemingway novels. All Roddenberry did was take the characters of MGM's classic film feature, FORBIDDEN PLANET (1956), and use them as the basis for a weekly TV series.

Being removed a good twelve years from its highly intellectual predecessor, it was not difficult to transform the major characters of FORBIDDEN

PLANET's United Planets Cruiser C57D into the crew of Roddenberry's Starship Enterprise. Captain Kirk (William Shatner) was a carbon copy of Commander J.J. Adams (Leslie Nielson); the Enterprise's Doctor McCoy (DeForrest Kelly) was a sorry replacement for Warren Steven's dedicated, yet intellectual, ship's physician; and STAR TREK's Scotty (James Doohan) took the place of C57D's chief engineer, actor Richard Anderson. Even the unemotional Mr. Spock was FORBIDDEN PLANET's Robby the Robot!

Mr. Spock (Leonard Nimoy), as Robby, was an alien - a Vulcan to be more specific - who was assigned to work on the Starship Enterprise as executive officer, second in command. The Vulcan was second banana because, flawless though they might be when it comes to problem-solving, Vulcans lack the all-important quality of compassion, an emotion essential for the smooth handling of a large interstellar cruiser.

Spock's body, although basically humanoid, was still considerably different. For one thing Spock's ears were a bit out of the ordinary. They were a trifle on the large side and were somewhat pointed at the tips. For another thing, his skin had a funny green tint to it.

Mr. Spock's unusual characterization was an almost "letter-perfect" opposite to that of Captain Kirk. Kirk's personality and mode of operation can be traced back to Norse mythology. He appears a direct descendant of Sigfried by way of Flash



Gordon and Captain Video. Kirk has an unerring ability for manipulating women and other adversaries. On the whole, the starship captain embodied the spirit of die-hard righteousness which was so typical of Hollywood's most successful heroes. Human, liable to emotion, Kirk was the perfect foil for the always-calm, mild-mannered Mr. Spock.

Before STAR TREK was given a berth on nationwide TV, there was a great deal of talk as to what format this new sci-fi program might take. The speculation ranged from a WAGON-TRAIN-in-outer-space type program to another of the dreary, weak-willed science fiction shows that lacked any thought or maturity. But no matter how the unborn series might be described, it was a sure bet that STAR TREK would not last for a full season. It was just too expensive. And who ever heard of an adult science fiction series attracting a large audience? For once, the mystic powers-that-be who predict the success of television shows were wrong! For its first two seasons, STAR TREK enjoyed the relative freedom gained through a fairly obscure time-slot and an adequate Neilson rating. Roddenberry's concept of "space, the final frontier" was given a chance to develop. The special effects, although not startling, were sufficient. The stories cranked out by such noted science fiction writers as Harlan Ellison, were interesting. All in all, in a medium that catered to a 14-year-old mentality, the mature beginnings made by Roddenberry's series

seemed destined for bigger and better things.

STAR TREK fit right into the grand scheme of television marketability. Just the right amount of action was blended with a proper balance of silly, chummy, character interplay. The effect of this mixture was to create an almost immediate audience acceptance. On top of this, the intrepid crew of the Starship Enterprise was constantly asked to combat some of the most outlandish visions that Hollywood's special effects men could dream up. It was not uncommon to see Kirk, and the rest, battling all sorts of weirdos, from planet eating machines and weird god-like individuals, to exotic cowboys and gangsters, to the ever-present alien races, the Romulans and the Klingons.

But whereas Kirk, and the other members of his worn-out crew, were in constant danger from their arch-enemies, the Klingons, Roddenberry was in constant danger from *his* adversaries, the sponsors and network programmers. And Roddenberry was not as fortunate as the crew of the Enterprise, losing his occupational battle when STAR TREK was not renewed for a third season. Despite a great deal of protest, Roddenberry was unable to convince NBC to keep STAR TREK on the air. Yet, something *did* manage to affect the station big-wigs!

The tide turned when NBC was bombarded with thousands of letters condemning the network for cancelling on one of fandom's most cherished programs. There was a massive campaign, and



somehow the adolescent message was heard, "Bring back STAR TREK or we won't watch your channel." So for all the dedicated fans, STAR TREK was given a second chance. In retrospect, Roddenberry should have let STAR TREK die.

The second coming of STAR TREK was awaited with joyous anticipation. Roddenberry and his crew had ample time to regroup their thoughts, and it was believed that this time they might possibly come up with something extraordinary.

The first episode, "Spock's Brain," was a disaster. It was dumb. The second and third shows went by with no difference. Then, slowly, it became obvious to a few perceptive critics, that STAR TREK was trying, in the hardest way, to stay ordinary. Anticipations of greatness for the show dissolved like a giant alka-seltzer. What had happened to the great innovations and clever scripts they had come to associate with STAR TREK?

Instead of getting better, STAR TREK got undeniably worse. It boiled down to the plain and simple fact that Roddenberry managed his TREK affairs in a sloppy manner. He was unable to isolate what it was that made the first two seasons of STAR TREK a success. And failing to do this, he decided to throw everything but a kitchen sink monster into his "last chance" of getting a large increase in audience response. His motto became "Something for everyone." Monsters! Explosions! Sex! Jokes! Slapstick! All he succeeded in doing,

however, was to blast the Starship Enterprise from the NBC universe and into the dismal realm of syndicated reruns.

Rather than continue to develop the relationships between the three main characters of the series, Roddenberry chose to expand the roles of the supporting players. For the new season, it was decided that STAR TREK needed more variety. Now not only would the STAR TREK fanatics have Kirk, Spock and "Bones" McCoy to love and cherish, but they were given a new group of apprentice heroes. The role of the communications officer, the beautiful Uhuru, was expanded so that no communication could take place without the go-ahead from her. For the youth market they added Walter Koenig's "Chekov." And if that were not enough, the navigator, Sulu (George Takei), was developed into a character capable, now, of saying more than just "Warp 7."

What this did was to dilute and weaken the major action of each episode. In the past, maybe forty minutes out of the fifty-six allotted each program would concern itself with the central conflict of the plot. Now, for all the people that had "starring" roles in STAR TREK, it became difficult to write stories that could maintain suspense and still keep up the palsy-walsy rapport between the expanded crew. Not only did the episodes become clogged with unnecessary dialogue and trivia, the whole concept of the ultra-powerful villain became trite and over-worked.



At least in the show's first season, the villains were fresh and creative. After a while, however, one could take only so many super-creeps bent on ruling the universe. In the world of STAR TREK there were no small-time crooks, which is unfortunate. After a while, tyrants become boring.

Along with the expanded cast came a higher percentage of undressed heroines. As the plots became thread-bare, so did costumes of the guest stars. It was not uncommon to see Captain Kirk scheming with a pretty young space creature, clad in knee-high leather boots and a fluffy "g-string". All these changes assured that STAR TREK would become lost in space. And not only were their villains getting out of hand, but Roddenberry was running out of ideas.

Then, for some unknown reason, Roddenberry got an inspiration. In looking over his past STAR TREK episodes, one stuck out as being unique and suitable for exploiting. The episode was titled "Tomorrow is Yesterday." In it, the Enterprise went back in time to the Earth circa 1969. This simple program opened the door to a vast untouched area of fantasy. Why not assume that scattered throughout the galaxy there are hundreds of worlds which parallel Earth's development? And if there are such worlds, why not send the Starship Enterprise there to deal with their citizens? And so, the once highly innovative STAR TREK fell prey to the constraints of formula scripts.

Now Roddenberry could use the standing sets

of a western town, and easily produce a showdown at the STAR TREK corral. He could use the typical 1930's Chicago set, and recreate his own St. Valentines Day Massacre, with phasers replacing tommy guns. The possibilities were endless. Why not a Nazi story? How about a show based on a culture formed from the Third World War? Maybe a medieval setting? Is there anything in an ancient Roman background? Or American Indians? The Revolutionary War! Roddenberry did them all.

One thing was clear. As far as STAR TREK was concerned, science fiction was dead and fantasy (the genre where nothing has to make scientific sense) was alive and well and living in the head of the show's producer. And it is the ultimate in bad taste to allow this type of program to be applauded as a classic vision of science fiction.

This time, after the awful and infamous third season, STAR TREK was taken off the air. The fans were no longer so vocal. Leonard Nimoy's latex ears were laid to rest. Roddenberry tried his hand at a variety of other sci-fi oriented pilots to replace his now legendary STAR TREK. The most successful of these were THE QUESTOR TAPES and EARTH II.

Yet, it remained for Southern California's Movieland Wax Museum to place the cherry on top of the fading STAR TREK sundae. In their most recent display area, they have immortalized William Shatner and Leonard Nimoy in their roles as the Enterprise's gallant commanders.



For some reason, STAR TREK would not die. It continues to make the rounds of syndicated reruns alongside GILLIGAN'S ISLAND and I LOVE LUCY. And if this were not enough, the entire program was resurrected as a Saturday morning television program. It would seem that more people are willing to suspend their disbelief for a science fiction program if it's a cartoon. As Roddenberry explains "Lots of people have attempted science fiction series, but they are very hard to do. Believability is all important - you have to work with the same reality as if you were doing a contemporary police or doctor show." With this type of attitude, it is not difficult to see why STAR TREK finally ended up as a cartoon.

What's wrong with a cartoon, you might ask? If you have ever seen the junk they call "animation" on Saturday morning, you needn't ask the

question. If you haven't, then you're not missing much. The cartoons made for television are case-book studies of economy. Rather than trying to devise new ways for characters to move, in response to their environment, these new cartoons are overwhelmed with cheap limited animation and hinged movements. There is no depth or fullness to the drawings in these new programs.

What one does get on this Saturday morning show is the logical continuation of the STAR TREK Saga: a truly juvenile approach to a once mature subject. The major characters are acted out by some of the original stars of the live-action series. But even this high-class gambit to attract an audience has failed to do anything but leave one wishing for the first two seasons of STAR TREK.

And what of Gene Roddenberry, the idol of so many disappointed TREK-troopers? As far as



Kirk and Spock in the transporter room.


immediate plans go, he has made appearances on television shows (Tom Snyder's TOMORROW SHOW in particular) to comment on the sad state of science fiction on the tube. Who knows how many people, and in what condition they were, he reached at 1:00 AM.? Of course, there is some talk of Roddenberry's producing a feature film based on STAR TREK, and shoot for a third go-around as a television series. What with the success of the SIX-MILLION DOLLAR MAN and the PLANET OF THE APES TV series, maybe the world is ready to face another season detailing the "voyages of the Starship Enterprise." And if it ever comes to this, let's hope that Roddenberry is prepared to sacrifice his professional dedication to mediocrity disguised as cult-material, for something called good taste.





MOVIE
MONSTERS





The Monsters of Hercules

The "sword and sandal" epics can all be traced to the year 1924 and a mediocre Italian spectacular entitled CABIRIA. In it, a young actor named Bartolomeo Pagano portrayed the character of Maciste the Mighty. The brawny muscle-man became an instant success, spawning an amazing thirty sequels featuring the heroic Pagano. By approaching the character of Maciste as sword-swinging do-gooder, the Italian spectacle was off to a good start. But the genre soon bogged down in mediocre plots and cardboard characterizations.

It wasn't until the mid-fifties and the appearance of Steve Reeves that the Film Spectacular was elevated to a position of importance. In the years between Pagano's Maciste and Reeves' Hercules, the spectacle film fell victim to sex and violence. A few actors, however, managed to survive their initial beginnings in these cheap "spaghetti" spectacles (a filmmaker's term for Italian-made movies destined for world distribution). One of these men was a young Rossano Brazzi. It is not difficult to imagine why he wants to forget his early pictures like THE WHITE WARRIOR and THE WHITE DEVIL, preferring to be remembered as the star of such later films as SOUTH PACIFIC and LEGEND OF THE LOST.

Despite the poor quality of these films, the Italians kept grinding out "sword and sandal" movies, in the hopes that one would become a big success. In 1957 their determination paid off with a cheap exploitation film called THE LABOURS OF HERCULES. For the first time in almost 30 years, heroic deeds replaced sex as the main attraction of the Italian spectacular. The bad taste of the "sword and sandal" epics like FABIOLA (1951) took a back seat to action oriented performances of demi-gods like Steve Reeves in THE LABOURS OF HERCULES.

It took a few years for Reeves' film to reach the United States. The title was changed simply to **HERCULES** and Joseph E. Levine, the film's distributor, saw this new spectacular gross over \$5,000,000. Inspired by the goldmine hidden in the rippling flesh of these heroic figures, Levine distributed and exploited Italian-made spectacle films that, before long, made Steve Reeves and his fellow muscle-boys (Gordon Scott, Mark Forrest, Reg Park, Alan Steel) the idols of millions of movie addicts throughout the world.

After **HERCULES**, Reeves tried his hand as Goliath and then once again became the son of Zeus for **HERCULES UNCHAINED** (1960). The plot for this film was more complex and the feats of strength more spectacular, which made **HERCULES UNCHAINED** an even greater success than the previous Hercules picture. Not only did Reeves flex and bulge his muscles to topple pillars and uproot



A prisoner of Hell in **HERCULES IN THE HAUNTED WORLD**.

trees, but he also fought an assortment of warriors, wild animals and noted strongmen in supporting roles (the world famous Primo Carnera, for example). There was even a subplot featuring the occult, an element which was used to a much greater extent in later "sword and sandal" epics.

Even the old spectacle tradition of a woman foiled by her own treachery was upheld in **HERCULES UNCHAINED**. In the film, the evil Queen Omphale plans to stuff Reeves and put him on permanent display in her museum of petrified lovers. This may sound a bit bizarre, but keep in mind that Hercules lived in a barbaric and unsophisticated world.

Most of the films inspired by the success of these spectacles were as wooden and unimaginative as their predecessors. Taken from the hands of concerned filmmakers, most of the "sword and sandal" epics of the early sixties proved silly and dull beyond one's wildest imagination. The minor directors like Lupo (**GOLIATH AND THE SINS OF BABYLON** (1964)) and Civirani (**HERCULES AGAINST THE SONS OF THE SUN** (1963)), to name a few, went so far as to have their heroes smash anything that moved: from Amazons to Chinese pirates to Vikings. This disrespect for geographic and historical accuracy caused the new wave of "sword and sandal" epics to follow the old Pagano films on the road to obscurity.

It remained for directors like Mario Bava (**BLACK SUNDAY** (1961)), Riccardo Freda (**CALTIKI, THE IMMORTAL MONSTER** (1960)), Sergio Leone (**A FISTFUL OF DOLLARS** (1967)) and Vittorio Cottafavi, the master of the Italian Spectacular, to produce classics of the genre. Freda and Leone produced hordes of motion pictures that pit their muscle men against armies of villains; Bava and Cottafavi created mythic worlds populated with all sorts of monsters, ghosts, gods, vampires and evil necromancers. Probably the most interesting and valuable films to come out of this second wave of Italian Spectaculars were Bava's **HERCULES IN THE HAUNTED WORLD** (1961), Cottafavi's **THE REVENGE OF HERCULES** (1960) and **HERCULES CONQUERS ATLANTIS** (1963), along with Giacomo Gentilomo's mongrel effort **HERCULES AGAINST THE MOON MEN** (1964).

Starting out as a cameraman and part-time scriptwriter on the earlier films of Riccardo Freda (**MACISTE ALLA CORTE DEL GRAN KAN** (1961), for example), Bava turned to directing. His first film, **BLACK SUNDAY**, is a classic study of witchcraft and devil-worship. He followed up his macabre vision of 19th century Europe with the visually stunning **HERCULES IN THE HAUNTED WORLD**.

For his first excursion into the world of the Spectacular, Bava seemed content at leaving the spectacle out of **HERCULES IN THE HAUNTED WORLD**, concentrating on the mysterious and atmospheric images of a clammy graveyard and the smoldering underworld. In this film, Hercules (played by Reg Park - the most talented actor to ever portray the Greek hero) must journey into the land of eternal darkness, Hades, to recover a magic stone which will restore life to his zombie-like



Steve Reeves as the costumed tiger man in
GOLIATH AND THE BARBARIANS.

sweetheart. Hercules is accompanied on his seemingly impossible quest by Theseus, another Greek hero drafted into service for the Italian "sword and sandal" epics.

The entire film serves as a vehicle to allow Bava to send his actors through all sorts of weird and hallucinatory situations. Bava made the character of Hercules, a pillar of morality, who functions automatically, flawless and with a righteousness unmatched even by John Wayne. Hercules is constantly on the move, whether he is rescuing unfortunates from the grip of rock monsters, or trying to stop the evil Leiko, king of the vampires (Christopher Lee), who wants to drain every drop of blood from the body of Hercules' beloved Dianara.

Bava, who has tried his hand at every sort of exploitation picture from pulpy science-fiction (WILD WILD PLANET (1966)) to gothic horror (TWITCH OF THE DEATH NERVE (1972)), can be best described as a cross between Roger Corman and Karel (THE FABULOUS BARON MUNCHHAUSEN) Zeman. Bava's movies are characterized by a simple blending of miniature sets, actors in phony costumes, and carefully chosen lighting effects. His HERCULES film is no exception.

HERCULES IN THE HAUNTED WORLD begins rather plainly - not unlike most other "sword and sandal" programmers - but it is gradually transformed into a crazy and imaginative fantasy. The change takes place as Hercules and his companions journey into the underworld. They are thrown into a land of total darkness, relieved only

by an occasional burst of colored light. It is here that Hercules encounters the rock monster, the trees inhabited by the souls of the damned (which scream and bleed when they are cut), along with all manner of hellish illusion.

After securing the golden apple of the Hesperides, Hercules next conquers the "unconquerable" rock monster by hurling him into the gates of Hell. And, once the two Greek heroes enter Hades, Bava clutters their path with alluring phantoms and imaginary hazards. The HAUNTED WORLD is further given an uneasy feeling by Bava's atmospheric style of photography and set design.

His rescue mission in Hades accomplished, Hercules returns to the land of the living and to his delirious Dianara. It is in the film's rousing conclusion that Christopher Lee goes berserk, setting loose an army of ghouls and vampires.

The movie's grand finale has Hercules combating this army of monsters while trying to rescue his helpless lover. In a flamboyant explosion of vile imagery, withered hands break through the foul crust of dirt covering Leiko's cemetery entrance to the surface world, while weird flying ghouls lash out at a bewildered but fearless Hercules. The entire scene is bathed in a cold blue light giving Leiko's monstrosities an eerie, unearthly glow.

Hercules finally confronts the vampire king, crushing him with a huge boulder. However, he soon discovers, much to his regret, that simply crushing a vampire is not enough to kill him. So the end must come for Leiko as Christopher Lee's mangled body squirms from beneath the massive



The Golden Fleece has been stolen from their midst, and HERCULES vows to retrieve it.



rock just as the first light of dawn breaks, completing the job begun by Hercules.

In *HERCULES IN THE HAUNTED WORLD*, Bava has adapted the conventions of "sword and sandal" epics to fit his own preoccupation with gothic horror, and in the process, produced a minor masterpiece of spectacular fantasy.

Cottafavi's pictures exist in a totally different universe. He has been making "spaghetti" spectacles since the early 1940's, although he did not join the exploitation crowd until 1960 with his movie *THE REVENGE OF HERCULES*. This Hercules picture was a disaster - so much so, in fact, that the title was changed to the more exciting *GOLIATH AND THE DRAGON*. This gave the film more box-office potential while at the same time preserved the integrity of the character Hercules. More important was the choice of actors for this film. Mark Forrest, as Hercules/Goliath, gave his characterization of the Greek demi-god all the liveliness and vitality of a brass doorknob. Even the presence of the star of TV's *HIGHWAY PATROL*, Broderick Crawford, as the evil king Eurystheus, could not save *THE REVENGE OF HERCULES* from being an artistic disaster.

Forgetting, for a moment, the dead lumps he had for actors, Cottafavi filled his movie with gimmicks. Probably the most unforgivable trick was the film's papier-mache dragon. Cardboard monsters have been used in films going as far back as 1911, but Cottafavi's dragon, obviously manipulated by wires and pulleys, set the art of special effects back to the Dark Ages. (Although in one or two shots the monster was an animated stop-motion model built by Kong's sculptor, Marcel Delgado.) It is painful to watch Mark Forrest thrash about trying to kill the cardboard menace. This cheap gimmick might have been overlooked, but even the dumb rock monsters found in *HERCULES IN THE HAUNTED WORLD* and *HERCULES AGAINST THE MOON MEN* seem brilliant when compared to this monster in *THE REVENGE OF HERCULES*.

But Cottafavi's gimmicks do not stop with mere papier-mache dragons. He seems bent on filling the screen with fire breathing dogs, men in bear-suits, and unrealistic centaurs. And worst of all was the mystic blood diamond that came floating to Forrest on a painfully visible piano wire! But, though the movie is juvenile, *THE REVENGE OF HERCULES* ends up more entertaining than one would imagine.

The credit for this must go to Cottafavi's direction. His camera makes the most of a shoddy production, instilling the film with a hint of quality - but only a hint.

His next film, *HERCULES CONQUERS ATLANTIS* (1963) (known in the states as *HERCULES AND THE CAPTIVE WOMEN*) more than makes up for the amateurish quality of his earlier Hercules movie. In fact, *HERCULES CONQUERS ATLANTIS* is considered to be one of the finest "sword and sandal" epics ever made. Once again, the hero was played by Reg Park.

In this film Cottafavi strikes a perfect mixture of fantasy, spectacular action, and sophistication. Although the picture is filled with special effects and monsters, this time, the technique is subtle and ultimately more agreeable.

Hercules is shipwrecked on a *living island* that consumes helpless victims stranded on its barren shores. After being warned to leave the island by a feeble old man, Hercules is set upon by the monstrous Proteus, a figure from Greek mythology capable of changing his shape at will. Proteus first attacks Hercules as a burst of flame, then as a large snake, a lion, an eagle and finally as a grotesque lizard-like monster. Hercules succeeds in defeating the beast while at the same time destroying the island itself. As the hero escapes, one of the island's partially-consumed victims is heaved onto the beach beside him, amidst a gruesome splattering of blood, but one more impossible task is completed; Hercules and a new-found friend, a girl, move on to encounter whatever the fates have in store.

They don't move very far, though, as no sooner does Hercules return his lady-friend to her home, Atlantis, than he gets involved with more incredible intrigue. The Queen of Atlantis dreams of conquering the world so that she can restore Uranus, the vile father of Zeus, to his rightful place in the heavens. Hercules does not go for this, as Zeus is his own father, and sets about to somehow stop the mad schemes of the villainous Antinea (Fay Spain).

Cottafavi, in this film, gives the conventional spectacle a sickening twist. An army of lepers, set free by Hercules on his way to the sacred mountain of Uranus, is annihilated by Antinea's elite guard of android-like soldiers. Cottafavi adds to the traditional spectacle of a thousand screaming revolutionaries the added discomfort of decaying flesh.

Meanwhile, back at the sacred mountain, Hercules discovers the petrified body of Uranus pulsating with life and casting off an aura of pure evil. And again, it's the sun that comes to the rescue, as its purifying rays temporarily counteract the destructive power of Uranus.

Hercules returns to the city informing Antinea of his plans to destroy the remains of Uranus. On the way, he finds the dead bodies of his leper friends littering the streets of Atlantis. Enraged, Hercules returns to the evil mountain in a chariot drawn by twelve white horses. Cottafavi takes this opportunity to show us Antinea's hell-spawned bodyguards, horrifying albino warriors possessed of super-human strength.

The servants of Uranus try to prevent Hercules from destroying their master's Tabernacle of his own petrified Blood, which is hidden deep within the sacred mountain. But *nothing* stops Hercules. He sets fire to the cavern, and while the soldiers battle the unrelenting flames, Hercules smashes a hole in the sacred mount of Uranus, allowing the full and devastating rays of the sun to enter. Atlantis collapses in a wave of volcanic fury as Hercules sets sail for Greece and a well-deserved rest.

Cottafavi's directing on **HERCULES CONQUERS ATLANTIS** is smooth and exciting. He even takes time to give the film poetic dialogue, straight from Homer and classic mythology. The Italian spectacle film had never reached such a high level of sophistication and probably never will again.

Next there was Gentilomo's **HERCULES AGAINST THE MOON MEN**, a truly mongrel effort in film-making. Most of this film was put together from elements found in both Bava and Cottafavi's earlier classics. With monsters lifted from the **HAUNTED WORLD** and a plot cribbed straight from **ATLANTIS**, the only fresh thing in **HERCULES AGAINST THE MOON MEN** was star Alan Steel. In his portrayal of Hercules, Steel gave the role a sense of athletic urgency which elevated the film from its dependence upon cliches.

This time, Hercules is trying to prevent a group of "moon creatures" from gaining control of the world. Gentilomo resurrects Bava's faceless rock monster, using, instead of a giant granite monstrosity, an army of stone giants. These golem-like figures form the major obstacle for

Hercules as he attempts to thwart the insane plot of the demented moon men.

By the time **HERCULES AGAINST THE MOON MEN** was released, the spectacle craze begun by Steve Reeves only a few short years before, had fizzled out. The thrill was gone. No longer were the Italians able to create fresh escapist movies. In their attempt to satisfy a hungry public, gobbling up the exploits of Maciste and Hercules, the new Spectaculars reeked of trite situations and lackluster villains.

In its prime, the Sword and Sandal epic presented a hero who conformed to the conventions of mythology, and what is more important, believability. Somehow these new films perverted the image of Hercules and Maciste, with actors like Mark Forrest giving our Greek demi-gods the appearance of lumberjacks or longshoremen.

Despite **HERCULES AGAINST THE MOON MEN**, the fate of the spectacle film was sealed by a cheap American production called **HERCULES IN**



Steve Reeves and Sylva Koscina in **HERCULES UNCHAINED**.

NEW YORK. Someone felt that the Italian Film Spectacular would not be complete until Hercules drove a chariot down Fifth Avenue during rush hour. In **HERCULES IN NEW YORK**, our intrepid Greek hero (played by - catch this name - Arnold Strong) yearns to make it to Broadway! Thus, his father sends him to New York and places him under the watchful eye of none other than comedian Arnold Stang. Instead of the horrible monsters of Greek mythology, Hercules battled New York's frightening subways, ferocious cab-drivers, and the ever-present police. **HERCULES IN NEW YORK** did its best (although unintentionally) to kill the spectacle film just as it was becoming interesting again.

When you get right down to it, the Italian Film Spectacular traced a bizarre pattern! It began with Steve Reeves, and ended with the clowning performance of Arnold Stang! Why it got worse with time instead of better is a puzzle, the answer to which we may never know.

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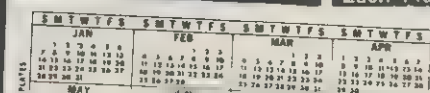
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Curse of the Werewolf



The young servant girl is brutally attacked by the insane beggar in **CURSE OF THE WEREWOLF**.

Woe unto him born on Christmas Eve! Legend has it that a child born on that day will grow up to become a werewolf! This fantastic belief is the result of heavy religious brainwashing, which advocates that it is the ultimate blasphemy for *anyone* to be brought into the world on the day before Christ's birth!

The legend may not be true, but it certainly does make for fascinating speculation. And one of the most fascinated was Guy Endore, who went on to write a novel about the curse called **THE WEREWOLF OF PARIS**.

Steeped in the romantic tradition of Western Europe, Endore's touching love story was based upon this eerie legend of the werewolf! And it is lucky for horror film fans that his novel was made

into the memorable **CURSE OF THE WEREWOLF** by Hammer Studios in 1961. For this is no ordinary horror movie!

The film begins with the bawdy revelry of an eighteenth century upper-class wedding. Suddenly, the celebration is disrupted by a jibbering beggar who has crashed the party in hopes of securing a few scraps of bread. But the unfortunate fellow has come to the wrong place for a handout; the occupants of Castle Sinestro are not particularly friendly! Indeed, the evil Lord Marques demands the pauper impersonate a dog and *beg* for table scraps. And when his performance fails to amuse the bored noblemen, the beggar is thrown into a murky dungeon!

In the long years that follow, the poor man becomes encrusted with filth. He has literally *become* one of the dogs he was forced to imitate! Then, one day, the Marques sends a mute servant girl, who has spurned the Lord's love, to feed the beggar. And, in his animal state, the beggar attacks the innocent servant! However, little did the lecherous beggar know that the excitement would be too much for his weakened heart to bear! He dies, and the ravished servant girl murders the Marques, subsequently fleeing the Castle.

Thus commences the strange saga of young Leon Cardido and his grim struggle against the unholy beast within him. From the beginning, little Leon's soul is cursed, as the fount of holy water at his baptism begins to boil! Adopted by a rich family, Leon suspects nothing of his vile heritage; he believes that his nightly journeys to slaughter livestock are nothing more than bad dreams. But his life is torn apart when a watchman reports shooting a wolf the night before, and Leon awakens with a bullet in his leg!

Soon, Leon is killing almost everyone in his path! Not even his love for young Christine is enough to subdue the bloodlust! In an impassioned plea, he begs his step-father kill him and put an end to his misery!

Thankfully, his father is Professor Cardido, the noted authority on practically everything, who coincidentally knows about werewolves and carries around a consecrated silver bullet with him for just such an emergency; but before it can be used,



Oliver Reed begins the horrifying transformation from man to wolf!



A gruesome appetite is just part of THE CURSE OF THE WEREWOLF.



The CURSE OF THE WEREWOLF is about to fall upon this young beauty!

Leon is placed in jail! As the full moon rises, he is unable to control himself and before the startled eyes of the police, turns into a werewolf! He bursts through the jail bars and terrorizes the people of his small Spanish village. Finally, he confronts his step-father in the bell tower of the town's cathedral, where Leon's accursed soul is finally put to rest as the professor is forced to use the silver bullet.

For years, Universal Pictures had towered over the horror film market. In the early thirties, their studio produced such classics as Bela Lugosi's DRACULA and Boris Karloff's FRANKENSTEIN, as well as the sequels. But for all their success with monsters, the studio consistently viewed the werewolf from an extremely limited perspective. Either the unfortunate lycanthrope was stricken with an exotic disease (like Henry Hull in THE WEREWOLF OF LONDON), or else was bitten by a rabid monster (as was Lon Chaney Jr. in THE WOLFMAN). Somehow, the true horror of the old werewolf legends was lost, replaced by ghoulish melodrama! Filmmakers chose to ignore the agonizing struggle that went on between the forces of good and evil within the soul of the werewolf himself!

In any event, the production of all horror movies began to slacken in the late forties, being replaced by the science-fiction film. For all practical purposes, the horror film seemed to be dying, with monsters replaced by aliens.

But from nowhere, Hammer Studios, in a stroke of genius, resurrected Universal's classic monsters in the late nineteen-fifties! Beginning with a remake of FRANKENSTEIN, starring Christopher Lee and Peter Cushing, they went on to re-film DRACULA and THE MUMMY with the permission and blessings of the Universal! Hammer

changed the appeal of their monsters by photographing them in color and adding realistic violence and overtones of sex! Their approach was successful, catapulting their company to instant fame and fortune!

CURSE OF THE WEREWOLF was quite different from the typical forties wolfman product. For Terence Fisher, the director of Hammer's best horror pictures, decided to concentrate heavily on plot and character development. Although not as aesthetically successful as Hammer's earlier movies, his experiment paid off. CURSE OF THE WEREWOLF evoked an atmosphere of pure terror!

This quality was extended from production to the cast as well. Anthony Dawson played the vile Marques, Catherine Feller starred as Leon's sweetheart, Richard Wordsworth was the filthy beggar, and a young Oliver Reed portrayed the tortured werewolf!

Oliver Reed's career got off to a strange start several years before. His first job was as a "bouncer" for a plush British nightclub! It was his task to see that no one got out of line while whooping it up. Then, young Oliver was discovered, and for the next few years played characters that embodied the restless spirit of Britain's teenagers. Reed then went on to play in all manners of period swashbucklers until, in 1963, he gave a classic portrayal of madness in PARANOIA. He then went on to co-star in Joseph Losey's science fiction film, THESE ARE THE DAMNED, a picture that dealt with the mutation of children in a nuclear environment. Since then, Reed has starred in such films as THE DEVILS and THE THREE MUSKETEERS. But, all things considered, his most unusual role remains that of Leon Cardido in CURSE OF THE WEREWOLF.

Reed's performance as the tortured beast is

both sensitive and brutal. As Leon, one can actually sense the potential violence that lurks just beneath his calm exterior.

Of course, Reed was aided a great deal in his monstrous depiction by the make-up work of Roy Ashton. Unlike the earlier make-up work by Jack Pierce on Henry Hull and Lon Chaney Jr., Reed's werewolf captured the true spirit of lycanthropy: The half man, half beast! Hull had too *little* hair, making him look like an Elmer Fudd with fangs, while Chaney had too *much* hair, giving him the appearance of a bear in a business suit! Somehow, Ashton's work managed to take the best of each "look" and transfer it to Oliver Reed's face. He also had to deal with color photography, something the earlier movies lacked, which gave *CURSE OF THE WEREWOLF* an added realism.

Besides all of that, the film's period setting allowed it to dwell in Old Europe, the land of superstition. It is easier to believe in werewolves when they are placed in their own environment: seeing them roam modern settings is not conducive to horror.

Speaking of horror, director Terence Fisher is no amateur where this is concerned! His career began in the late thirties, where he apprenticed as a film editor for Shepherd's Bush Studio. He worked his way up the ladder until he finally directed his first film, *THE LAST PAGE*, in 1951. In the years that followed, Fisher became one of England's most prolific directors, making over thirty features before *CURSE OF THE WEREWOLF* in 1961! And, after retiring a few years ago, he was convinced by Hammer to make a comeback, by reuniting him with the fabulous Doctor Victor Frankenstein! So watch for Fisher's new production - *FRANKENSTEIN AND THE MONSTER FROM HELL*!

As for Oliver Reed, he is now appearing in Richard Lester's *THE FOUR MUSKETEERS*, and will also be seen in Ken Russell's film version of the rock opera, *TOMMY*. And to think: He got his big break by playing a werewolf...

With all this talent behind *CURSE OF THE WEREWOLF*, one would have expected Hammer to follow it with sequel after sequel as they did with their previous films. But for some reason, werewolves just didn't have the same box office draw as vampires, mummies, and the living dead. Maybe it's the routine of waiting 'til the full moon appears, then changing into a foul beast, and going out to bite someone that does it. The other monsters are *always* around! For whatever reason, though, Hammer never took the opportunity to develop a series based on the savage side of man.

And the strange thing is, no one else did, either! For all intents and purposes, *CURSE OF THE WEREWOLF* was the last good wolfman picture made to date! There have been other cheap, poorly made productions (like *MALTESE BIPPY* and *WEREWOLF IN A GIRLS DORMITORY*) which do nothing more than exploit warwulfs, loup-garous, wolkodlaks, and woofmen. But, happily, the *CURSE OF THE WEREWOLF* will go down in the annals of movie monster history as the finest film of this nature ever made.



The most vicious werewolf in film history goes out in search of fresh meat!



The harpoon-death of **THE CREATURE FROM THE BLACK LAGOON**.

Creature from Black Lagoon

Who would ever have thought that 1954 would see the birth of a completely new film monster? We had already seen giant apes, lizards, and birds, been frightened by vampires, werewolves and Frankenstein, and had even beheld the grim visage of mummies, ghosts and phantoms! But thanks to Universal-International, we were destined to see something else entirely different: **THE CREATURE FROM THE BLACK LAGOON**.

The chance to create a totally new monster was a great challenge to Jack Arnold. He was asked to direct another film after his successful **IT CAME FROM OUTER SPACE**. This time, Arnold went to the depths of a primordial tropical lagoon for his star, and dredged up a slimy nightmare!

The creature was described as an aquatic beast who had undergone an evolutionary cycle similar to that of man. The only difference was that in the case of The Creature, sunlight and fresh air were replaced by watery darkness! And the Gill Man led a quiet, contented life until man, in the form of a scientific expedition, invaded the creature's peaceful lagoon.

Beginning at the dawn of creation, **THE CREATURE FROM THE BLACK LAGOON** quickly shifts to the twentieth century, and the uncharted regions of the Amazon jungle. Here, an archaeological expedition, led by a noted scientist, searches for the key that will unlock secrets of the past. Near a dark lagoon they stumble onto the fossilized remains of an ancient Gill Man. No sooner does this discovery take place, than the scientists' camp is attacked by another creature!

With all his men killed, the researcher returns to civilization and gets together the personnel for a **second** journey to the Black Lagoon. Returning to the Amazon River, the scientists are trapped by the Gill Man when they invade his tropical harbor.

From this point on, **THE CREATURE FROM THE BLACK LAGOON** takes on a dream-like atmosphere. The beautiful photography of James C. Haven gives the movie a surreal feel, as the murky jungle, overgrown with ferns and clinging tropical vegetation, gives way to the serene, transparent underwater world of the Creature.

The film also features two levels of conflict. Either the Gill Man attacks the intruders in their own territory (the boat or the shore), or the scientists don scuba gear and dive down to combat the creature in the depths of his ancient lagoon. This gives the film variety. Finally, though, after many battles, the scientists pollute the tropical pool with a powerful drug. They manage to capture the stunned Gill Man, but so strong is the monster that he escapes, taking the expedition's "pin-up girl" (Julie Adams) with him.

THE CREATURE FROM THE BLACK LAGOON concludes with the enraged men of science fighting the monster to regain their missing heroine. The Creature is skewered by harpoons in the final showdown, and slowly sinks to the bottom of the lagoon, dead. All are safe, and the triumphant scientists move to bigger and better adventures.

Into the fairly simple plot, Arnold managed to inject a good deal of irony and sophistication. The movie is actually a morality play, the story of the perpetual battle between man and nature. The choreographed ballet/fights between the creature and the scientists deep in the lagoon, with, in the end, the white chemical drug, slowly transforming the transparent water into a cloudy, dream world, makes **THE CREATURE FROM THE BLACK LAGOON** more than a monster film. It is a carefully planned work of art.

A reason for much of the success of Arnold's film must go to the creature itself. It is a striking

vision, a prehistoric fish in human form. It was important that the person chosen to play the Gill Man be not only a skilled swimmer, but an actor of great sensitivity as well. Had there been too much thrashing and grunting, the effectiveness of the monster would have been lost. Too little physical violence, and the Gill Man would have been dull, not worthy to stand alongside other great horror creations, such as Karloff's **FRANKENSTEIN** or Chaney's **WOLFMAN**.

But thankfully, this perfect blend of athletic ability and acting talent was found in Ben Chapman, the man who played the Gill Man. And, in fact, the film was so popular that it inspired a number of sequels.

The second film in the series was **REVENGE OF THE CREATURE**, which saw Chapman replaced with actor Ricou Browning. In this sequel, the elegance of the original monster was ignored in lieu of Browning's more vicious onslaughts. But more on this film later on.

Aside from the originality of the Gill Man (some fanatics argue against this, saying the first Fishmen were used in MGM's early technicolor version of **TWENTY THOUSAND LEAGUES UNDER THE SEA** (1930)), the effect of the film was heightened by the use of 3-D. The only reason this new gimmick was used was to pull people from a newfangled device called the television set and into theaters. And producers during the Fifties felt more secure when their sci-fi or horror films were shot in 3-D. Jack Arnold's first major science fiction film, **IT CAME FROM OUTER SPACE** (1953), utilized the 3-D image to great effect, and made a lot of money. So the creature film was shot in this process.

There was something almost magical in being surrounded by water and seaweed, as projected in 3-D. The process gave the Gill Man an added quality of fright, as his clawed hands actually reached out into the audience. The clarity of the photography enhanced the more frightening aspects of **THE CREATURE FROM THE BLACK LAGOON**.



Julie Adams does not seem at all impressed by her biggest fan, **THE CREATURE FROM THE BLACK LAGOON**.

Unfortunately, today, the film is generally projected flat (in normal two dimensions), so most of the startling 3-D effects are lost. In fact, in 1972 *THE CREATURE FROM THE BLACK LAGOON* and *IT CAME FROM OUTER SPACE* were re-issued in 3-D in Los Angeles, on an experimental basis.

Unfortunately, Universal's attempt to cash in on an old gimmick met with dismal audience reaction. It wasn't that the movies were not good in 3-D; rather, the audiences didn't enjoy wearing the silly red and green glasses necessary to experience the 3-D effect.

Looking beyond all the technical aspects of the film, director Jack Arnold can be seen as the one man responsible for keeping horror films alive in the dry years of the early 1950's. Besides the movies already mentioned, Arnold directed such pictures as *TARANTULA*, *MONSTER ON THE CAMPUS*, *THE SPACE CHILDREN*, and his masterful, *THE INCREDIBLE SHRINKING MAN*.

Arnold's films are, for the most part, non-violent. Although they deal in concepts and situations that demand brutish activities, his films never dwell on violence for its own sake. Even in his least effective films (*MONSTER ON THE CAMPUS* and *THE SPACE CHILDREN*), the humanistic quality of Arnold's monsters is evident. His choice of sympathetic actors also tends to reinforce his consistent approach to filmmaking.

Speaking of consistence, *THE CREATURE FROM THE BLACK LAGOON* stars Richard Carlson, a popular actor of the fifties. He is again cast in the familiar role as the liberal scientist out to unlock the secrets of nature, and who is constantly awed by the mysteries he encounters along the way. This was the role with which he was associated throughout this decade. In movies like *THE MAGNETIC MONSTER*, *RIDERS TO THE STARS*, and *IT CAME FROM OUTER SPACE*, Carlson was the image of reason and progress to the science fiction audience. And his career ran through the late sixties, when Carlson starred in George Pal's thrilling excursion into the world of telekinesis, *THE POWER*, and in Ray Harryhausen's *THE VALLEY OF GWANGI*.

Along with Carlson, *THE CREATURE FROM THE BLACK LAGOON* featured Julie Adams and Richard Denning. The years 1951 to 1956 saw Miss Adams as the reigning queen of Universal's medium budget productions. Her career spanned every genre from slapstick comedy to western melodrama, but *The Creature* was her one excursion into the world of science-fiction and horror. Richard Denning, on the other hand, was forever changing from hero to villain, in an acting career which spanned 3 decades. In the first *CREATURE* feature, Denning played the film's heavy. He was an athletic actor, best remembered now for his work on television.

But what of the Creature itself? Well, as luck would have it, the spears fired into the Gill Man at the dramatic finale of *THE CREATURE FROM THE BLACK LAGOON* were **not** fatal. In fact, "ol'froggy" was ready to star in a sequel less than a year later! His second film, *THE REVENGE OF THE CREATURE*, is considered an even better

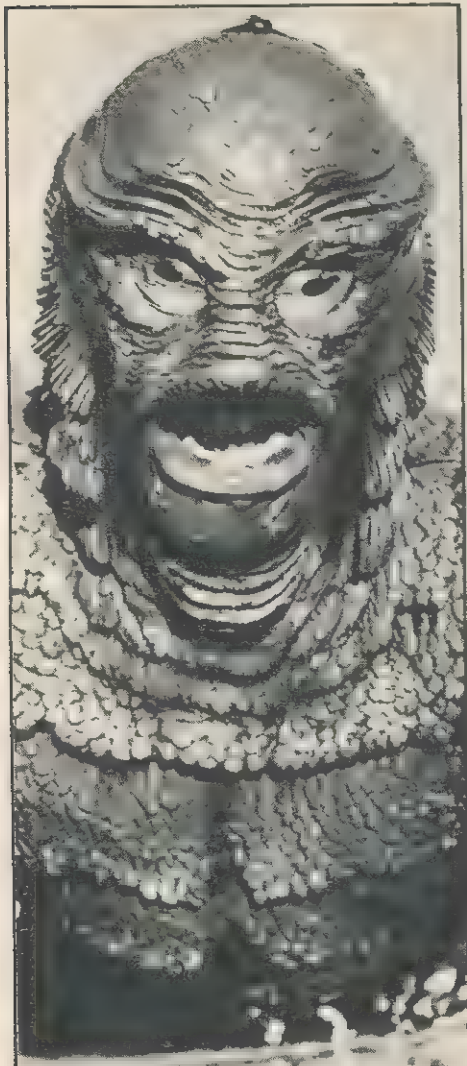


The REVENGE OF THE CREATURE will not be long in coming, and who can blame him?



Richard Denning clouts a drugged CREATURE FROM THE BLACK LAGOON, while a fearful Julie Adams looks on.

Plastic surgery has made the Creature's hand more human in THE CREATURE WALKS AMONG US.



The Gill Man climbs from his cement cell in REVENGE OF THE CREATURE.



Julie Adams is once again menaced by her undersea admirer.



horror film than its more famous predecessor!

REVENGE was shot without the benefit of William E. Snyder's excellent 3-D photography. Yet, though the screen may have been flat for Arnold's REVENGE OF THE CREATURE, the plot was enough to raise goose bumps on everyone who saw it. This time, the scientists successfully capture the Gill Man and bring him to civilization. Unfortunately, their idea of progress is to jail the Creature in a fish tank and place him on public display. The imprisoned beast responds passively, at first, waiting for the opportunity to escape and take the girl of his dreams with him.

And finally, the Creature does indeed become impatient. So he bursts from the giant fish tank and wanders through the streets of Miami Beach looking for his only "friend." He finds her sitting in a nightclub with her boyfriend, listening to some loud rock and roll music. Not one for polite conversation, the creature smashes into the club, and steals the young ichthyologist during the ensuing commotion. However, on his way back to the ocean, and eventually to the Black Lagoon, he is forced to give up his prize catch. Amidst a hail of bullets, the Gill Man dives into the ocean, relatively unharmed but, nevertheless, alone. Yet that was not the end.

The monster made his final screen appearance in a weird little film called THE CREATURE WALKS AMONG US (1956). In this obscure gem, a group of no-good scientists, headed by Jeff Morrow, capture the amphibian beast and perform all sorts of bizarre operations on him. Their plan is to make him more human. They perform plastic surgery on The Creature and place him in an electrified kennel. Naturally, he revolts against this inhuman treatment. After making a shambles of Morrow's seaside laboratory and "butcher shop," he stumbles into the ocean, never to be seen again.

THE CREATURE FROM THE BLACK LAGOON remains one of the top science fiction films of the "cold war" fifties. The implications of terror lurking just below the surface can even be seen as a symbolic warning from the filmmakers of this period. In fact, critics have equated the Gill Man with everything from the Communist menace to the alienation from each other felt by many people of the fifties.

But all the critical conjecture still hasn't diminished the fact that THE CREATURE FROM THE BLACK LAGOON series is first, foremost, and finally, one of the great monster films of all time!

The bullet-ridden Gill Man from THE CREATURE WALKS AMONG US.

When **THE CREATURE WALKS AMONG US**, no one is safe. Here, a police officer is tossed from a second-story balcony. [39]



The Creature redecorates his apartment. From **THE CREATURE WALKS AMONG US**.

Hammer's Mummy

In keeping with that famous old adage about necessity being the mother of invention, England's Hammer Films have worked miracles in prolonging the blood-stained careers of Baron Frankenstein and the cadaverous Count Dracula. Ever since *HORROR OF DRACULA* and *THE CURSE OF FRANKENSTEIN* thrilled wide-eyed audiences back in the late fifties, Britain's renowned house of horrors has periodically resurrected the classic fiends. The numerous sequels, while lessening in quality each time around, have nevertheless made up for any production problems with hefty box office returns. Even now, Peter Cushing is sharpening up his scalpel for the company's latest variation of Mary Shelly's classic in Paramount's soon to be released *FRANKENSTEIN AND THE MONSTER FROM HELL*. Compatriot Christopher Lee sinks his razor-sharp talents into *THE SATANIC RITES OF DRACULA* over at Warner Brothers. Of course, the Frankenstein and Dracula films are not Hammer's only continuing prospects. The fourth entry in the J. Sheridan le Fanu "Carmilla" series is already in production (the first three, for non-Fanu fans, were *THE VAMPIRE LOVERS*, *LUST FOR A VAMPIRE* and *TWINS OF EVIL*), and who knows when Nigel Kneale will take pen to pad and create another Quatermass thriller (and with films like *THE TERMINAL MAN* cornering the market on science fiction these days, we can use another *FIVE MILLION YEARS TO EARTH!*)

But one Hammer series horror fans seldom discuss has been around since the well-remem-

bered "boom" years of the late 1950's. Over a fifteen year period, only four titles have resulted from this particular concept, as opposed to Frankenstein's seven and the Count's eight (including the Lee-less *BRIDES OF DRACULA* back in 1960).

Hammer's *MUMMY* films began magnificently, then quickly poisoned themselves with repetitious dialogue and story concepts that were not very original to start with. Unlike the Frankenstein and Dracula characters, whose strong presence and durable personalities can help to overcome repetition and familiarity, *The Mummy* remains a mute, mechanical, one-dimensional bore. Variations on the traditional "Ancient Egyptian" curse-and-casket hokum become less and less discernable from film to film, and as a good friend of mine once remarked before dozing off peacefully in his theater seat, "If you've seen one Mummy movie, you've seen 'em all!"

Well, that's *almost* true. Plotlines in Mummy-type films have been so uniformly dull and uninspired that one can't help wondering why other metaphysical concepts related to Egyptology haven't been tapped and transformed into an original angle. Perhaps the higher-ups at Hammer feel that "Mummy" audiences (Gad, what a term!) have been conditioned to the established formulae and would feel cheated with something a bit different. Whatever the reason, those old reliable Mummies continue to moulder their way across the decades of time and triteness. And Hammer, mother monster company of them all, readily



Yvonne Furneaux fills out the mummy's tomb as a fetching princess.



Christopher Lee finds himself waist deep in the role of THE MUMMY



Christopher Lee shows off his strength. Not bad for a 3000 year old man!



THE MUMMY puts the squeeze on Peter Cushing.

supplies creaky old vehicles for them whenever necessity comes a'calling.

The whole idea of what we now term the "mummy formula" began with what is essentially a very frightening and mysterious truth: the strange deaths following the discovery of King Tutankhamen's tomb in the early 1920's. The notion that it was Tut's "curse" that did in a handful of explorers sparked a bizarre fantasy in the imaginative mind of authoress Nina Wilcox Putnam, a fantasy she carried over into her original screenplay for Karl Freud's classic *THE MUMMY* back in 1933. Ms. Putnam's work, however, did not play up the "curse" angle as much as Universal's second "Mummy", the Kharis series, begun almost a decade later with *THE MUMMY'S HAND*. It is this second generation of Mummy melodramas that firmly established the all too familiar he-who-robs-the-tombs-of-Egypt-dies! syndrome. According to the plotline (and High Priest George Zucco, Eduardo Cianelli or John Carradine, depending upon which version you watch), a royal prince named Kharis defied the local laws of the land by stealing tana leaves, mysterious religious items with which he had hoped to bring his dead princess back to life. For this apparent act of treason, Kharis is sentenced to be buried alive. But, as George, Eduardo and John explain, our boy Kharis never really kicks the royal bucket! For some unearthly reason, mighty Egyptian god Amon-Ra (whose anger can shatter the world, according to Universal scripters) keeps the mouldering prince alive for eternity to guard the tomb of his beloved princess.

Only ignorant infidels (a.k.a. Americans) or a tana leave shortage would disrupt the vigil.

The four Universal "Kharis" films came and went quickly, without creating much of a stir in the horror movie world. Also concluding rather abruptly during this period was Universal's entire golden age of monster melodrama.

But it wasn't until 1957 that genuine gothic horror made a bonafide comeback. A small British production company calling itself "Hammer Films" started a technicolored campaign of horror movie remakes. After phenomenal success with its *Frankenstein* and *Dracula* renovations, Hammer mulled around the other classic monster hits of the past for "new" old material. Universal's *THE MUMMY* was a natural.

Hammer originally had some legal trouble with its "all new" remakes. *THE CURSE OF FRANKENSTEIN* was severely handicapped by Universal's copyright on the Karloff-Pierce make-up image, although Terence Fisher et. al. still maintain that Lee's "lizard-like" monster characterization was the original preference. Like *HORROR OF DRACULA*, however, Hammer's new version of *THE MUMMY* would be released in the United States by Universal, so a far freer hand was offered the English outfit in regard to copyright permissiveness.

When the film was completed and released to the general public in the fall of '59, Nina Wilcox Putnam, who scripted the Karloff classic, had this to say about the new effort: "My story, *THE MUMMY*, has been remade in a debased form. This



story was originally written by me and was a perfectly clean and decent thriller which I wrote for Boris Karloff. This disgusting English remake was done without my knowledge and consent, and it has been a terrible shock at the age of seventy-five to have this work attributed to me."

Fortunately for Hammer Studios, these remarks were not echoed by the majority of fantasy film cultists. While many found the new production wanting in some way or another, the general reaction in critical circles was positive. Many reviewers seemed more delighted with the emergence of a genuine Hammer "style" rather than being particularly overwhelmed with the movie itself. Financially speaking (Hammer's most important language, by the way), *THE MUMMY*'s box office returns were magnificent, proving once again to the Barons of Bray that digging into the past for fresh material was certainly worth the effort. In their search for distinctive "formula" filmmaking, the Hammer folk had finally hit upon a sure-fire money-making principle that would one day transform the modest little outfit into England's foremost commercial export.

Critically, *THE MUMMY* is a perplexing monster film. As mentioned, a great deal of enthusiasm over the movie was generated because of its strong affirmation of Hammer's intentions in the genre. On its own, however, the film is a strange mixture of genuine class and monumental absurdity, and if you think this statement is confusing, just take a look at the movie!

To begin with, the plotline bears a far stronger

resemblance to the Lon Chaney Jr. "Kharis" series than it does to Ms. Wilcox's screenplay. Like the '40s version, archeologist John Banning is once again cast in the thankless role of hero, with Peter Cushing in a part originated by Dick Foran. Chris Lee, however, snug in a one-piece mummy monster outfit, is a far cry from the articulate Boris Karloff characterization. His "new" Mummy is the usual rotting nightmare without a soul or a word of dialogue to his credit, excepting, of course, for the obligatory flashback scenes. But beyond the expected problems stemming from the original story, with its limitations and built-in mediocrity, the remake suffers from what can only be described as a credibility crisis. Hammer's undeniably honest attempt to instill "realistic" reactions and rationalizations on the parts of the principles just doesn't make it on a matter-of-fact level, and this, in a nutshell, is the basic flaw of the film. Where *HORROR OF DRACULA* and *CURSE OF FRANKENSTEIN* drew power from Hammer's athletic, no-holds barred approach to visual terror, *THE MUMMY* more often than not looks ridiculous. Count Dracula bursting into the library, pouncing atop the table and pulling Valarie Gaunt off her feet is a remarkable example of directional expertise, and a classic scene of graphic horror. But a 3,000 year-old deteriorating zombie performing similar stunts places Mr. Lee's Kharis way beyond the common sense barrier!

THE MUMMY simply takes what has been dished up in the past (from a number of sources) and adds to it the unmistakable "Hammer" feel.



For fans of the studio in those early years, this is quite enough. There is still the same passion for period detail, the impeccable art direction, the restrained performances and that dynamic approach to fear-frenzied horror that marks Hammer's finest efforts. Though a number of scenes deemed "artificial and contrived" by fellow critics, this reviewer found quite breathtaking on their own particular level. The bubbling lagoon from which Kharis rises is a superb studio-created fantasy overflowing with brilliant technicolor and fog-machine mist. The baroque look of Lord Banning's residential mansion may cut down on the "personal" feel of the Universal mid-40's homes, but it does wonders in creating an overall image of lushness and ornate design absent from the earlier efforts. In short, the film's visual style is composed of brightly colored contours and shapes, aided and abetted by Jack Asher's vivid cinematography. The strong-hued three-strip Technicolor process, emphasizing stark contrasts and an almost dimensional sense of reality, has never been better used in a horror film.

Another definite "plus" is Franz Reizenstein's magnificent score, which receives this critic's nomination for the finest musical orchestration ever heard in a Hammer production. The sheer magnitude of Reizenstein's work lends a sort of TEN 'COMMANDMENTS-style elegance to the Egyptian flashbacks, and produces a tender, tragic beauty in the Kharis-Princess Ananka sequences. The composer, who studied musical composition with Vaughan Williams, is equally well known and

respected as a concert pianist, and it is indeed sad that THE MUMMY marked his first and last collaboration with Hammer Studios.

The cast of THE MUMMY includes the usual repertoire of distinguished British character actors, as well as a typically assured performance by Peter Cushing. Cushing, even more so than Lee, conveys an always-reliable sophistication and seriousness in his roles, and this dedication comes in mighty handy during some of MUMMY's more outrageous sequences. As for Christopher Lee, he does what he can beneath the monster suit, and makes particular use of his expressive eyes. (He had little choice; they were the only part of his body that showed through the bandages!) Yvonne Furneaux is a charming, attractive heroine-turned reincarnated princess.

In case you're wondering why we've ignored THE MUMMY's storyline, let's quell this curiosity by stating that we've simply saved the most unimportant aspect of the movie for last. Basically, it's the same sad, sodden story it was twenty years earlier. An expedition of intrepid archeologists discovers an ancient tomb in the Egyptian desert. Despite warnings of eventual doom, the scientists explore the find before elderly Stephen Banning, left alone in the crypt, becomes hopelessly hysterical and is later committed to a local asylum. Years pass before the esteemed doctor recovers from his shock, and it is then he informs his son, John, of the mysterious events leading up to his experience. Alone in the centuries-old crypt, Stephen Banning began translating an ancient scroll when



Unlike other monsters, pure firepower can destroy
THE MUMMY

he was suddenly interrupted by its owner...a 3,000 year old living mummy! The younger Banning, still convinced that his father is delirious, gradually begins to change his mind as a series of bizarre murders occurs, fortifying the theory that a vengeful "creature from the past" is indeed responsible. John Banning later discovers that his wife, Isobel, resembles The Mummy's ancient love, and when the monster bursts into the Banning home and prepares to murder John, the sight of lovely Isobel saves the young scientist's life. The creature carries his "princess" into the swamp, where Banning and the local authorities succeed in rescuing Isobel before literally blowing The Mummy apart with a barrage of gunfire!

Hammer's handling of this typical monster story is notable in a couple of respects. Unlike earlier versions, the script attempts a certain degree of suspense regarding the nature of Stephen Banning's sudden "insanity" and the build-up to the actual appearance of The Mummy. Its existence is finally confirmed in one, long,

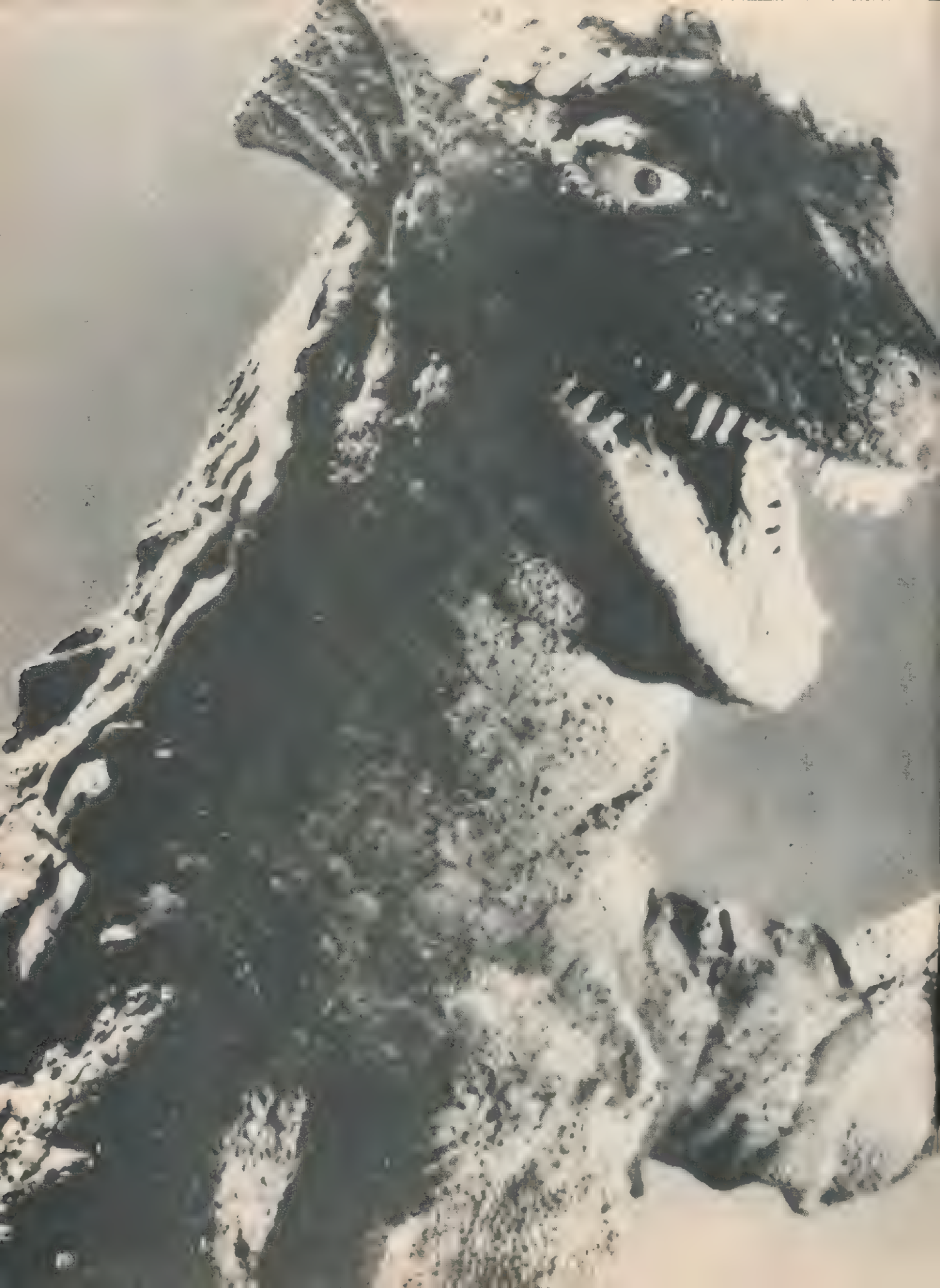
elaborate flashback incorporating the Ancient Egyptian tie-in with the Banning tomb desecration. While the effect of "gee, what drove old Banning nuts?" doesn't completely work (when the audience knows very well in advance "who" is responsible), it is nevertheless a sophisticated approach to suspense plotting.

Another interesting change is the physical depiction of The Mummy itself. As mentioned earlier, Hammer's "fast-moving" formula doesn't exactly work for Kharis, but this novel transformation is quite fascinating in its own unsuccessful way. A tall, lean Lee, almost muscular beneath the rotting bandages, barges into sitting rooms, chases madmen around padded cells and limps across studio-created forests at an alarmingly fast pace. Hammer's stream-lined, brand new, '59 model Mummy wasted little time disposing of his victims.

In all, the effort, if not the result, must be lauded! Although, with the talents involved, we somehow expected more.



Christopher Lee back in ancient Egypt...before he became THE MUMMY!

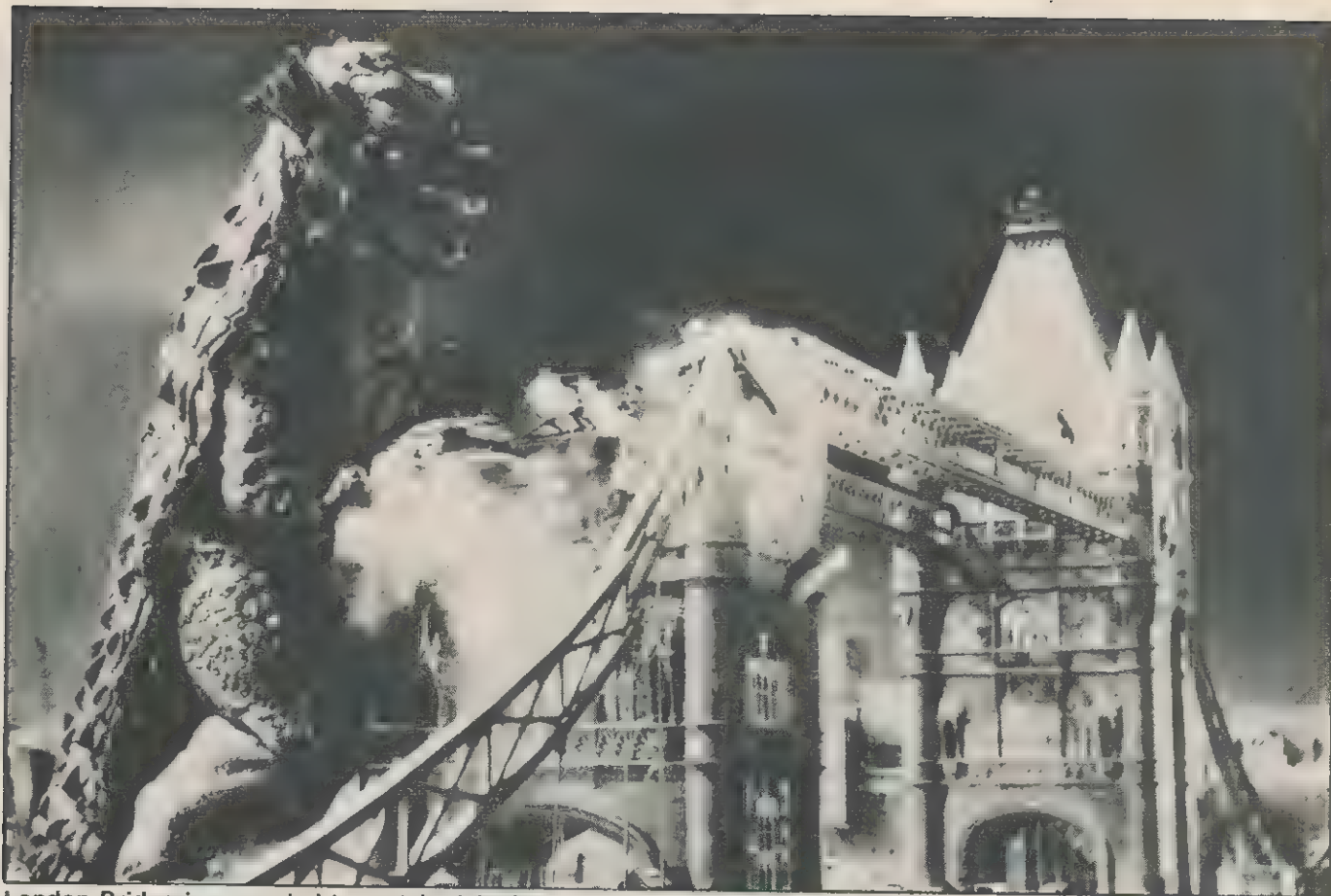


Gorgo

some explosion. For the people of Ireland, rudely awakened by the blast, it was the entire world had been blown apart. A witness to an incredible sight, the lava spewed forth from the desolate shores of Nara.

Not quite so far removed from the holocaust were Joe Ryan (B. Traveller) and Slade (William Sylvester), adrift in a boat and caught up in the disaster. The air was on fire, and the two seafaring heroes tossed from their tiny craft and washed as the turmoil continued, slowly abating as dawn on the horizon.

On Nara, a small fishing village off the coast of Ireland, Ryan and Slade recover from the battering they had received during the night. Almost immediately, our two heroes sense that they are not at all welcome. This impression is confirmed not long after their arrival as Dr. McCartin, an archaeologist from Dublin, informs the men that they must leave Nara as soon as they



London Bridge is crumpled to matchsticks by an enraged mama Gorgo.



'Baby' Gorgo is transported through the streets of London.

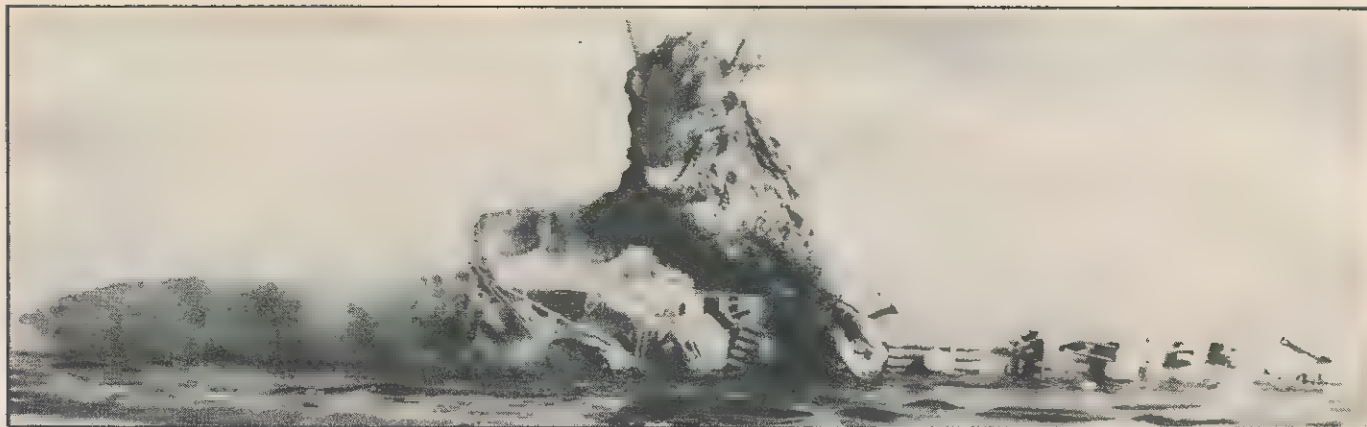
are able. Only a young, lonely boy, Sean, is at all friendly to the unwanted visitors.

Ryan and Slade are, of course, curiously bothered by McCartin's attitude. They are not entirely convinced that the sole reason for the scientist's off-shore excavation is to uncover relics of modest historical value. And after much perseverance, they discover millions of dollars worth of sunken treasure which McCartin is taking from the ocean and hoarding. Hoarding, that is, until one day the undersea world offers up a surprise to McCartin's divers. A "treasure" like nothing they'd ever seen before: Gorgo!

Sean's father, a swimmer employed by McCartin, surfaces after a dive and promptly dies of shock. But with his last breath, he mumbles one horrifying word, "Arrachtach," which in the native tongue, means *monster*! Ryan and Slade learn of this and, intrigued, decide to go undersea and investigate.

No sooner do the men begin their descent, then they are attacked by an octopus. Ryan disposes of this minor hazard with an harpoon gun. The men swim on.

After plunging several fathoms, the heroes find themselves engulfed in a huge shadow, the owner of which they can't quite make out...nor for that matter, want to, especially. Whatever the thing is, it's big and it's alive! Rather than wait around to get a good look at this "Arrachtach," the men wisely decide to surface. And, that night, their suspicions about the shadow are confirmed when its owner pays a visit to the island of Nara.



The mightiest battleship is no match for the strength of a prehistoric monster.



The entrance to the Gorgo Display at Dorkin's circus.

A full sixty-five feet tall, the huge dinosaur the natives call "Ogra" rises majestically from the sea. Ogra, or as he is later called, Gorgo, ambles slowly to shore, bullets bouncing ineffectively from the beast's leathery hide. He bellows defiantly, glares at his puny attackers, and effortlessly decimates several homes that stand in his path. Torches are tossed into the monster's mouth. Still others are lit and embedded in the creature's skin. They do nothing more than annoy Gorgo, but are enough to give the monster second thoughts about attacking Nara. The beast returns to the cooling depths of the ocean.

The devastating visit of this incredible sea-monster shatters the calm routine of life on Nara. Ryan and Slade, however, take it all in stride, realizing that a captured monster is worth more than all the gold in the ocean.

Hence, the daring adventurers plan to snare the animal and bring him to London and civilization. Toward this end, the seamen rent a diving bell, locate the beast, and trap him in a strong steel net. Hauled to the surface, Gorgo is lashed onboard a tramp steamer and is transported to England.

The now-orphaned Sean has been more or less adopted by Ryan and Slade. He joins them on their trip to London, but feels a sense of pity for the imprisoned monster. For Sean, it is heartbreaking to see the beast tied up, unable to move. So, unbeknownst to the crew, Sean decides to help the unfortunate monster. Under the cover of night, the boy begins to free the beast. The monster stirs, and

before our two heroes can do anything about it, a watchman is killed by one swipe of the beast's giant arm. Finally, through the crewmen's efforts, order is restored, the monster is bound and Sean is disciplined. But he still remains adamant in his sympathy for the monster.

The capture of this colossal oddity has made news the world over. The Irish government is so impressed with this major scientific discovery that it sends a pair of paleontologists to meet the monster's "jailers" and to claim the beast for the University of Dublin. But Ryan and Slade have *other* plans for their massive catch. In fact, they have already sold Gorgo to Dorkin's Circus in London.

The scientists are appalled to discover that such a great find has been transformed into a side-show freak, but their arguments fall upon ears deafened by the loud clang of easy money.

Arriving in London, Gorgo, tied to a flat-truck, is paraded through city streets. Once the monster arrives at Dorkin's sleazy circus, he is placed in a cement pit over fifty feet deep, lined with electrified wires to keep him from climbing out.

Meanwhile, Nara Island is mysteriously wiped from the face of the earth. Shortly thereafter, the paleontologists contact Ryan and Slade. They show the entrepreneurs sketches of Gorgo, along with drawings of a creature *four* times the size of the imprisoned monster. Then the scientists tell the puzzled mercenaries that what they have captured is only a *baby*. And it's a safe bet that "mama" will soon arrive, looking for her kidnapped



Gorgo looks none-too-happy about being bound-up and trucked through an alien environment.

offspring.

And sure enough, at that very moment, the film shifts to the North Atlantic, where a goodly portion of the British Navy is accosted and sunk. And the attacker? None other than an enraged prehistoric monster over two hundred and fifty feet tall! Despite all the fire-power the battleships could muster, they are completely destroyed in the space of a few minutes.

Back in London, Ryan and Slade have taken opposing viewpoints. Slade wants to set "little" Gorgo free before its mother reaches London, but Dorkin and Ryan will hear none of this hogwash. Gorgo is packing 'em in, and thrilling many thousand paying customers every day. Let Mama Gorgo come, they argue. The army can surely take care of her! But despite a mighty effort by Great Britain's military, Mrs. Gorgo piledrives her way up the Thames and into London.

Every building, bridge, or British landmark in her way is trounced and crumpled to matchsticks. Westminster Abbey is reduced to rubble. The Tower Bridge is leveled and Big Ben is smashed to a cinder! Never before has man faced so powerful a foe. Londoners seek refuge in subway tunnels, as their homes tumble down around them. Yet even these subterranean sanctuaries are devastated by the pounding tread of Mama's mighty feet. And the havoc does not come to an end until the parent has reached her imprisoned baby. Crushing the electrical fence and cement walls, Mrs. Gorgo frees her son and the two awesome beasts stroll off. The monsters return to the sea, leaving mankind

behind them, battered and broken, but much the wiser for having met Gorgo and his parent.

This is, of course, an unusual way for a monster movie to end. After years of watching fantastic monsters snuffed out by some contrived super-weapon, the King Brothers finally decided to produce a monster flick with a "message." And the message is that people should leave nature alone.

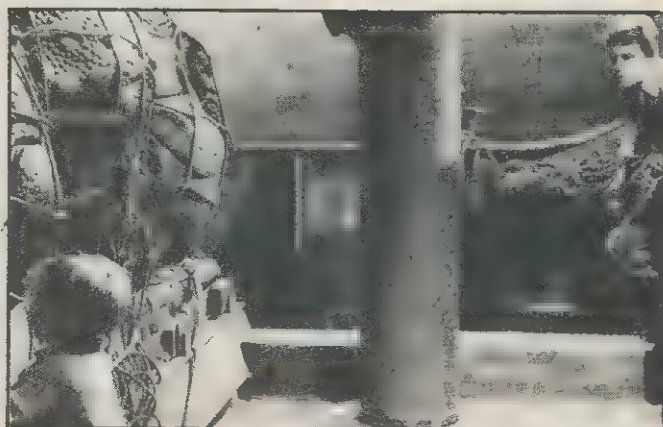
In the thirty-five years that separate GORGON from the first monster-on-the-loose film, THE LOST WORLD (1925), there have been a number of classic creature features. KING KONG (1933) is the acknowledged masterpiece. Created by Willis O'Brien, the man responsible for the special effects work in THE LOST WORLD, KONG ravaged New York City and climbed the Empire State Building, finally knocked from atop his lofty perch by a squadron of army biplanes. Twenty years later, GODZILLA leveled Tokyo, followed in close succession by RODAN, MOTHRA, GHIDRAH and a host of Japanese beasties. In between were other gargantuans: MIGHTY JOE YOUNG (1949), Harryhausen's BEAST FROM TWENTY THOUSAND FATHOMS (1953), THE GIANT BEHEMOTH (1958), THE AMAZING COLLOSAL MAN (1957), the GIANTS KNOWN AS THEM! (1955), and all sorts of slithering, stomping monstrosities. But the biggest, loudest, and most exciting monster of them all is GORGON.

As is the case with any monster film, its success or failure depends very much on the reality of the special effects. If the monsters look plastic and mechanical, then nothing can save



Gorgo says 'hello' to a couple of fisherman off the coast of Nara island.

Young Sean tries to free Gorgo from his bondage. Bill Travers arrives just in time to prevent a disaster.



the film from being a tremendous bore. If the monsters are able to suspend our disbelief (like in KING KONG), then the movie is a success. Thankfully, the monsters in GORGO are anything but phony.

Two different monster models were constructed for the film. The first was life-size. That's right: **life-size!** So when the baby Gorgo is transported through the streets of London, it is no miniature model which we are seeing. It is a sixty-five foot long mechanical automation made of wire, foam rubber, and fiberglass. It blinks, it breathes, and it moves its arms, legs and tail in completely realistic fashion. This startling effect is the creation of two-time Academy Award winner, Tom Howard.

For scenes showing the destruction of London, obviously the King Brothers couldn't hire a life-size monster to pound the great city to a pulp. To remedy this situation, Howard constructed a miniature London, put a human actor in a latex suit, and had the costumed performer march through the set, demolishing all the models in his path. These miniature sets, incidentally, were not toys. They were constructed at a staggering cost of \$75,000, for which amount the producers could have hired themselves a real monster. "It took ten weeks to build the set," remarked Maurice King, "And Gorgo ruined it in ten minutes. We couldn't have done a second take if we had wanted to."

Another problem the producers had to overcome was creating the monster's anguished wail. Nobody knows how a creature like Gorgo would sound if it were calling for its mother. After

searching the sound libraries of England and the United States for animal voices, the MGM sound department decided to try a little experiment. They turned four large jet engines on, bounced the sound through a tunnel, and recorded the noise they made. When the technicians returned they knew they had found the nightmarish wail of a prehistoric monster.

Of course, GORGO had the added advantage of being photographed in color. The King Brothers spared no expense in bringing their message to the screen. Veteran monster-on-the-loose director Eugene Lourie (who had directed both THE BEAST FROM TWENTY THOUSAND FATHOMS and THE GIANT BEHEMOTH) was hired to film GORGO. The movie was shot on location in London and off the coast of Northern Ireland at a cost of close to \$300,000. The picture was two years in the making, and remains to this date, the King Brothers' most ambitious monster project.

Aside from being a stunning visual treat, GORGO boasts a remarkably fine cast. The acting by the three principals, Bill Travers, Bill Sylvester, and Vincent Winter as Sean, is fine. Since his portrayal as Sam Slade, Sylvester has gone on to more prestigious assignments. He is probably best known for his performance as Dr. Heywood Floyd in Stanley Kubrick's epic science fiction film 2001: A SPACE ODYSSEY. Travers, on the other hand, went on to gain fame and fortune by starring in the ever popular family film BORN FREE. The youngest member of the trio, Vincent Winter, got his big break in a film called THE LITTLE



Mama Gorgo leaves much of London a rubble heap as she goes searching for her child.

KIDNAPPERS. And he was given an Oscar by the British Film Academy to boot for his role in the film. Vincent's career skyrocketed from the modest little kidnapping of his earlier film to the great big kidnapping in this later film, **GORGO**.

GORGO was a film truly blessed with talent. But for one of the greats behind the movie, Britain's top stunt-woman, Connie Tilton, **GORGO** was a nightmare! As a performer and an ace stunt actress, Connie had fallen from London Bridge, driven cars over cliffs, jumped from speeding trains, and leaped off burning buildings. And in all of those stunts, never once had the dare-devil suffered an injury. It wasn't until she worked on **GORGO** that Connie experienced her first true accident. Just how was she injured? By a swipe of the monster's giant claw? By a piece of falling debris? No...nothing quite so exotic. Connie broke her ankle by falling down a flight of stairs.

Despite this minor calamity, **GORGO** was a winner! The King Brothers attribute the picture's phenomenal success to the character of **GORGO**. They describe the monster as the first "man-made human beast." According to the Kings, "Gorgo has human qualities. It can weep, has an expressive face and, through roaring and wailing, can express a message understood in any language."

And not only did **GORGO** rock theater box-offices, but it spawned a long-running comic book as well. And, who knows? **GORGO** was never destroyed. We may yet see a sequel!



Gorgo attacks the diving bell carrying Ryan and Slade to the ocean floor.



The Exorcist Scrap- book

Max Von Sydow tries to exorcise the devil from young Linda Blair.



Ellen Burstyn is bruised and beaten after an encounter with her possessed daughter.

Jason Miller [right] and Max Von Sydow look on as Linda Blair takes to the air.



Max Von Sydow readies himself to meet the devil.



Linda Blair warns her family and doctors that they must not interfere with the work of the devil.

CREATUREALM

THE WORLD OF MONSTER CHALLENGE

Each and every edition of MOVIE MONSTERS "CREATUREALM" will feature puzzles and games to tax your encyclops-edic mind. This issue, we showcase Monster Mix. Simply unscramble the names in each category and mail your answers to CREATUREALM, c/o Seaboard Periodicals, 717 Fifth Avenue, New York, New York, 10022. Winners who score 100% in any category will have their names listed in issue #3 of this magazine. You may enter one, two, or all three Monster Mix categories!

MOVIE MONSTERS

Here are fifteen great Movie Monsters. Rearrange the letters and see who they are. But be careful! Some of 'em are tricky!

ROGG	ADCLARU	ONARD
LZOLDAIG	NNNEEKIARFST	ARTHOM
SUPERCLITI	MMYMU	WAGNIG
GAONK	FLAMNOW	LOBB
AIHRHGD	FFIIRDT	ILKITAC

MONSTER FILMS

If the first two puzzles failed to ruffle your tana leaves, try this one on for size! We've jumbled fifteen film titles; this is the test that separates the monsters from the munsters! (Hint: All of these films are mentioned somewhere in this magazine!)

MEJUNITHGGYOYO	GORT
NNKKGGIO	KOSOONFGN
SEPAHTFOTENALP	DNEFNEFIEBIORARSTKN
DULACHAFROROROR	EXISTTHORCE
HFRRTTVONGCAEEEEEE	SHURCELE
SEREREFEFOOLTHWUWC	SISDROUNAU
THAMEPEAN	MNRNPRETETEAUOFH
RNNOOAAATHTHDEIGGL	

LEGEND OF THE LOST

Below is a still from one of the most exciting sci-fi films ever made! Can you tell what it's from? If so, drop us a line. All the correct answers will be placed in a bin, and one lucky contestant will win the photograph. (Here's a hint: In England the film was known as THE TROLLENBERG TERROR!)



MOVIE ACTORS

Were the Movie Monsters too easy? Well, then, sharpen your fangs on these gruesome tidbits. Below are the scrambled first and last names of fifteen famous horror or sci-fi actors. Let's see if you can put them back together!

BRAFLOKSIRFO	ERATSACHSLENEL
GLASOBULIE	SCALENAREUDI
YONACLHEN	GRANHAJO
ENONIDRACHJAR	EEERRHHSTOPLIC
NETNCVRIPCIE	EPRUCHSTING
RRREEEPLOT	ENOBHTARLISAB
FYYAARW	JARDONIFANTH
RTTAAAEWYB	

CREEPY COLORS

Each of the films listed below features a color as part of its title. Simply fill in the color and send us your answers! If you get all ten correct, you'll be eligible to win a special prize! Details and answers next issue.

ANGRY _____ PLANET
 SOYLENT _____
 A CLOCKWORK _____
 MONSTER FROM _____ HELL
 _____ ZOMBIE
 MASQUE OF THE _____ DEATH
 THE _____ CAT
 THE _____ SCORPION
 THE _____ SLIME
 CREATURE FROM THE _____ LAGOON

SCI-FI MATCH

This is a tough one, for experts only! Each film listed below featured a vehicle of some sort. Like a spaceship or submarine. Match the film with the name of the vehicle, and see your name in MOVIE MONSTERS #3!

2001: A SPACE ODYSSEY	VALLEY FORGE
VOYAGE TO THE BOTTOM OF THE SEA	NAUTILUS
20,000 LEAGUES UNDER THE SEA	DISCOVERY
SILENT RUNNING	SEAVIEW
MASTER OF THE WORLD	ARGO
JASON AND THE ARGONAUTS	ALBATROSS
DESTINATION MOON	PEQUOD
MOBY DICK	LUNA

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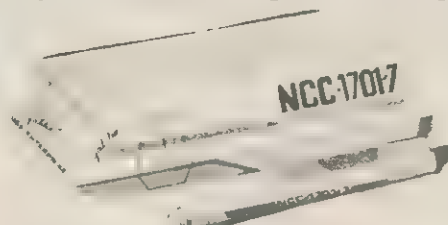


MR. SPOCK - #306
Star Trek's most popular character is now a great hobby kit. Exciting action-pose as Spock battles three-headed alien monster. Only \$2.50 & \$.50 Postage and Handling.

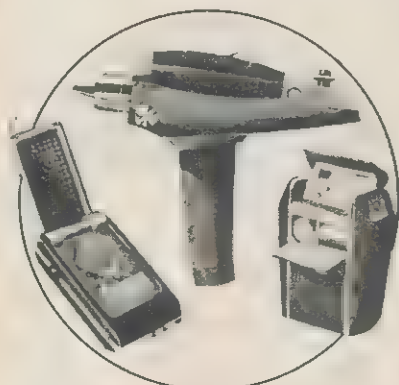
U.S.S. ENTERPRISE - #302
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KING KONG - #102

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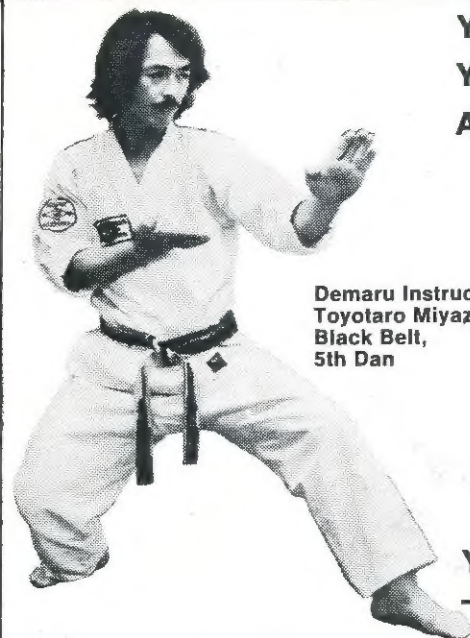


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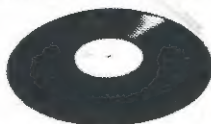
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